november 1952
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agazine

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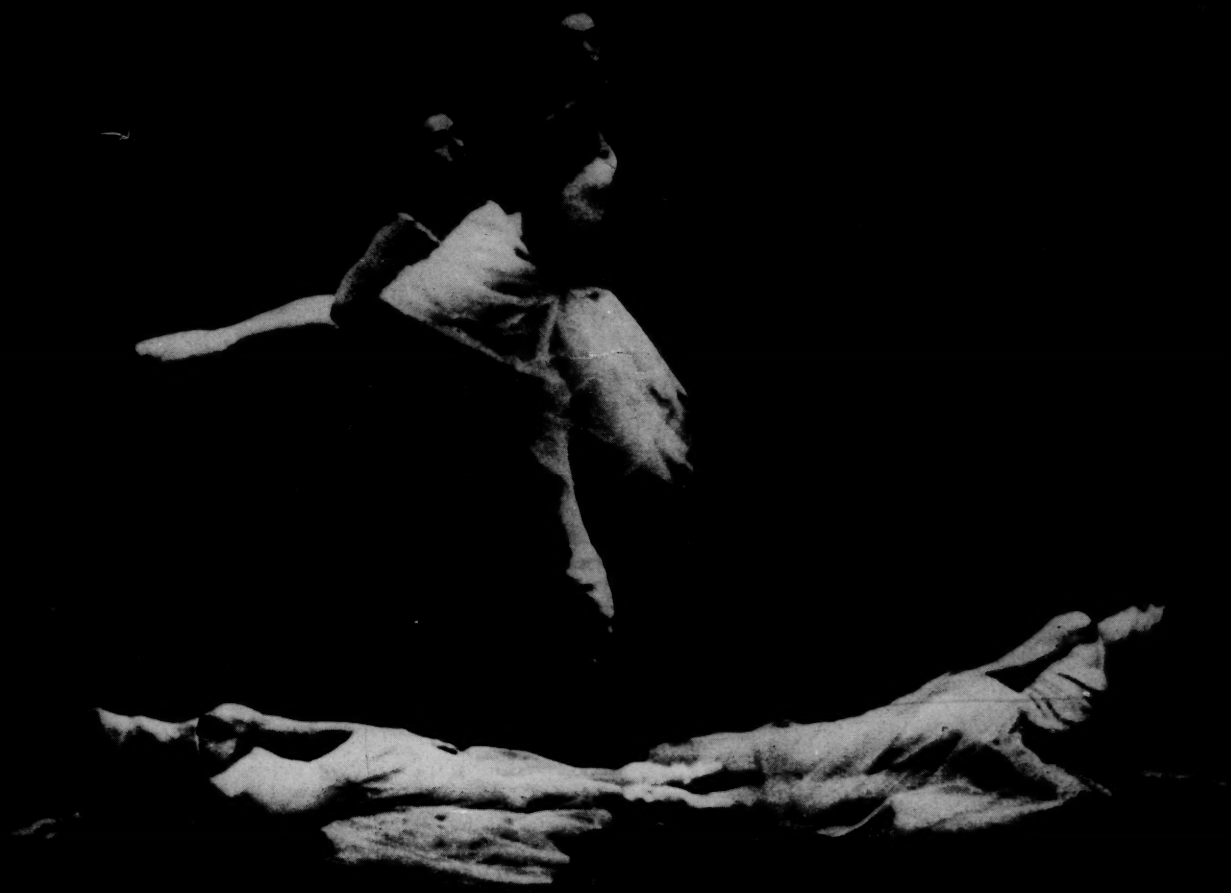
of the
new york city ballet



PERFECTION IN PERFORMANCE by *Tanaquil Le Clercq*

Ballerina, New York City Ballet

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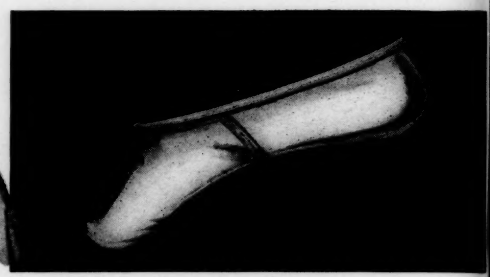

BALLERINA For Professionals... extremely lightweight

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NO. 7 IN A SERIES OF FAMOUS DANCERS AND FAMOUS DANCE SHOES

news of Dance and Dancers . . . .

Ballet Theatre . . .

Let's be happy, whatever the reason, but how to explain the phenomenal success of **Ballet Theatre's** Metropolitan season? The SRO sign was up for every performance and the company broke all box records for the house (at the $4.00 ticket scale). Is it that Ballet Theatre has really established itself in the public mind at last? Is it that ballet itself is becoming a recognized need to the public? There was an advance sale of $70,000.00. The season of 22 performances grossed $163,000.00. **Alicia Markova,** as guest star was, of course, a big drawing card, but she danced at only 7 performances. And, although the company was in very good form, there were no new ballets and only one revival ("Graduation Ball"). Very pleased about it all, and asking no questions, the company left on Oct. 14th to start a nation-wide tour of at least 95 cities. Markova will be guest artist again in Chicago on Nov. 1st and 2nd.

A New Ballet Company? . . .

Plans are big and hopes high over the possibility of a new professional ballet company, with the Greek Theatre in Hollywood as its home base. Although no one has yet been signed, the chances are good that **David Lichine** will become General Director, and that he and his wife, **Tatiana Riabouchinska** (both of whom appeared here in September with Ballet Theatre) will head the company. All that's settled at the moment is that **James Doolittle** has leased the theatre for the next three years with such a project in mind.

This is the time . . .

Once a year **Ballet Associates,** a non-profit organization headed by **J. Alden Talbot** holds a dinner dance. Its purpose is to raise funds with which to sponsor ballets and help existing companies in the materialization of new works. In the past they have co-sponsored Ballet Theatre's "Romeo and Juliet", "Pillar of Fire" and "Fancy Free". They have been entirely responsible for financing "On Stage!" and "Lady of the Camellias".

This fourth dinner dance is to be held in the Grand Ballroom of the Waldorf Astoria on November 28th. Entertainment will be by members of the New York City Ballet, with **Imogene Cocoa** as mistress of ceremonies. Music by the Emil Coleman Orchestra. Tickets, which are $20.00 a piece, are available from Miss Jessie J. Fanshawe, 136 East 64th St., N. Y. C. Mrs. Alice Pleybell-Bouverie and Mrs. Norbet McKenna head the 1952 committee.

New York City Ballet . . .

Lew Christensen, director of the San Francisco ballet since 1949, flew in from Calif. on Oct. 10 to assume his new duties as Administrative Director of the N.Y. City Ballet just in time to start rehearsals on the 3th. **George Balanchine** remains Artistic Director of the company, but **Lincoln Kirstein,** previously General Director of the company now becomes General Manager of the N.Y. City Center of Music and Drama, a much larger post which includes opera and theatre productions as well as the ballet.

The company starts its 6th season on Nov. 4th with two new ballets added to its repertoire (see page 12). Because opening night is also Election Night there will be loud speakers in the theatre, which will report on election returns during intermissions.

Ear To the ground . . .

Fedor Lensky, formerly ballet master of the Nouveau Ballet of Monte Carlo, and recently of the Chatelet Theatre in Paris, has changed his locale from the famed Wacker Studios in Paris to a permanent new studio at 30 West 56 St., the latest figure in the constant international exchange . . . **Alicia Markova** appeared on "Your Show of Shows" on Oct. 18th, not only as dancer, but also as mistress of ceremonies! On November 17th she will be one of three distinguished Ms to perform in Madison Square Garden for the Federation of Jewish Philanthropy,—the other two are **Menuhin** and **Mitropoulis** . . . **Daniel Nagrin** has featured from the Fiji Islands, where he was culling dance material for Warner's "His Majesty O'Keefe" . . . **Valerie Bettis,** having completed "Streetcar Named Desire" for the Slavenska-Franklin Co., left for Hollywood to dance, act and choreograph Columbia Pictures' "Love Song" . . . **Walter Strate** will have an exhibit of his dance photographs at the Art Alliance in Philadelphia from Nov. 5th through Dec. 7th.

Elena Imaz, Spanish dancer who has been touring the near-East, gave two concerts in Istanbul, one in Ankara and three in Beirut. "You cannot imagine how the Arabs like Spanish dancing" she writes from Spain, where she is studying with **Concha Borrul.** She'll be in the States briefly in November . . . the **Dancers of Bali,** whose tremendous success in New York has led them to extend their engagement for two additional weeks, from October 27 to November 8, are also represented in a movie called "Gods of Bali" which is currently at the Guild Theatre.

Foot notes on the dancing scene . . .

"Mlle. Fifi" is the new ballet choreographed for **Alexandra Danilova** by Metropolitan Opera Ballet's **Zachary Solov.** It has already been added to the repertoire of the Slavinska-Franklin Company, which is currently on tour with Mme. Danilova as guest star. Her part is that of a Toulouse-Lautrecian tightrope walker. Music by Theodore Lajarte, nineteenth century composed. **Marvin Krauter** and **Roland Vasquez** dance the other roles.

Chaplin's "Limelight" opens at the Astor and the 60th St. Trans-Lux in N.Y. on October 23rd . . . **Melissa Hayden** and **Andre Eglevsky,** who scored in it, have been signed by the Kate Smith Television Show for a series of ten appearances starting October 17th. There is a possibility that the Deborah Coleman Agency will also be able to arrange for a TV series featuring a large number of N.Y. City Ballet stars . . . **Ballet Russe de Monte Carlo** is back in town again after fulfilling its two and a half weeks of commitments in South America. Its dancers are currently on leave, but the smaller Concert Company, with **Moscelyne Larkin, Anna Istomina, Roman Jasinsky** and **Fernando Schaffenburg** as leads, started an extensive tour on October 14th.

More plans . . .

A premature rumor has been about concerning a **Diaghilev Festival** in Venice, Italy, planned for the summer of 1954, to mark the 25th anniversary of the death of the great ballet impresario **Constance Hope,** New York publicist, who is behind the excellent idea, says "It's still just a gleam in my eye". We hope the eye that has the gleam will see the reality of programs presenting ballets, artists and works that have resulted from the vitalizing force of the taste and talent of Serge Diaghilev.

Not for flute, violin, or piano . . .

On Nov. 6th, the Eastman Symphony of Rochester will premier **Morton Gould's** "Concerto for a Tap Dancer". The conductor will be Mr. Gould himself, and the soloist, **Danny Daniels.** There is always something new under the sun! A concert tour will follow. It is planned to bring the Concerto to N.Y. for a performance later this year.

Goings-on . . .

Martha Hill, well-known dance educator and head of the dance department of the Julliard School was married in Philadelphia on October 3rd to **Dr. Thurston Davies,** director of New York's Town Hall . . . Choreographer's Workshop's **Trudy Goth** has returned from an eventful five months in Europe and immediately arranged a Workshop program for the evening of the 26th of November at the 92nd St. "Y" . . . **Vonn Hamilton** is the choreographer for the **DeLys Theatre's** "Frankie and Johnny", opening October 27th . . . **Celia Sparger,** consulting physiotherapist to the Sadler's Wells School is responsible for a book called "Beginning Ballet", published by Pitman Publishing Co. which contracts correct and incorrect "placement" in ballet excercises. The cost is $1.00.

•

Parties (more on page 13)

Matteo Vitucci, who was feted by the Ethnologic Dance Center on Sept. 7th as a graduate from the school, has quickly started to work. Both he and Mary Fenton Cheatham are currently touring the South with Sinda Ideria and Co., to be seen in New York on Nov. 15th.

On Oct. 5th, the **N.Y. Ballet Club,** a group of young people (15 to 70) interested in the mechanics of ballet life and performance, had a tea and made its plans known to the press. For the present, **Alicia Markova** was scheduled to talk before the Club on Nov. 19th. More anon.

Also on Oct. 5th, there was a coming-out party for the **Perry-Mansfield** opening of the Theatre Studios for Dancers and Actors. The school, with handsome studios at 15 West 67th St., will have **Harriet Anne Gray** at the head of its dance department, according to Portia Mansfield and Charlotte Perry, founder-directors of the famous summer school at Steamboat Springs, Colo. With Miss Gray is the company with which she toured the West last winter. A debut N.Y. performance after the first of the year, followed by a tour of eastern cities is planned. **Louis Horst** and **Helen Lanfer** are on the faculty of the department. The Theatre division, under the direction of **Charlotte Perry** and with the assistance of **Barney Brown,** will begin a Children's Theatre similar to the well-established one they have developed in Colorado.

Albert and Josephine Butler, Ballroom Editors of DANCE Magazine, gave a reception for the New York Society of Teachers of Dancing at their new Studio in the Skies on Sept. 2st. The name is appropriate for the lovely duplex pent-house that overlooks Central Park.

Performances ahead . . .

Dance satirist **Iva Kitchell** starts her 6th annual concert tour in January. On Oct. 17th she appeared in Huntington, L.I., her home town . . . Dates have been set for the **Jose Limon** concerts at the Julliard School of Music,—they are Dec. 5, 6, 7, 12, 13 and 14th.

Minister lenipotentiary E. D. Goiten of Israel was present in Washington at the signing of the contract which will bring the **Israel Folk Ballet** to the U.S., under the direction of the Israel Embassy and the management of Sherman Pitlock. The company will arrive in January 1953, and open the tour in Troy, N.Y., early in Feb. The present schedule takes the colorful folk ballet as far north as Canada, as far south as Richmond, Va., west to Chicago and includes performances in Manhattan and Brooklyn . . .

Florita Raup, of the faculty of the Hanya Holm School, will appear with company at a Sunday afternoon performance on February 1st at Hunter Playhouse. The program will consist of original compositions.

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Travel for Ballet . . .

Poly Tours, a London travel service, announces a tour from May 18th to July 8th, 1953 called "Invitation to the Ballet". A carefully planned itinerary schedules performances, the visiting of principal schools and meetings with important dance personalities in Britain, Denmark, Sweden, Germany, Spain and France. For each country, a highly qualified artistic director is in charge. The itinerary is presented in detail in a pamphlet available from the Polytechnic Touring Association, Ltd., 309 Regent St., London, England, Round trip, from London to London, is $1,159.00. Membership in the touring group is limited to 22 persons.

•

Activities re Japan . . .

Sujata and Asoka flew from the west coast to Tokyo to perform at the 1500th Buddhist Festival . . . Festival Ballet's **Sonia Arova** has been invited to appear in Tokyo with the Komaki Ballet Co. She will give 30 performances, including "Coppelia", "Petrouchka". **Szillard** and **Mme. Romola Nijinsky,** currently on a tour of 25 cities with a lecture-demonstration have been invited to do same, in English and French, in Japan. **Serge Lifar** is dancing there now.

•

Here and There . . .

Capezio has started many trends in tying up dance and fashion,—the latest is the use of dancers as models. On Sept. 16th when Coty awarded a "Winnie" to **Ben Sommers,** Capezio's president, 18 dancers from the Ballet Theatre School and the team of Hoctor and Byrd were the dancing models. On Sept. 15th, two dancers modelled shoe fashions on the Jinx McCreery TV Show, and on October 1st the D. H. Holmes Company gave a show featuring talon zippers with a company of 5 dancers and singers, led by Jerry Williams doing the modelling of fashions and Capezio shoes.

The November issue of Holiday features a dance cover and article by **John Kobler** called "The Exciting Rise of Ballet in America". In early October the Hobby Advisory Council of New York City, featured ballet as its opening exhibit for 'Hobby Fair", its year-round exhibit . . . In Morristown, N.J. the public was recently made very ballet-minded by displays in library and shop windows which carried colorful displays featuring ballet slippers, books, souvenirs, memorabilia, and copies of DANCE Magazine. It was all in honor of the publication of "Slipper Under Glass" (Longmans, Green) a teen-age book about ballet students. Its author, **Lee Wyndham,** is a writer for the Philadelphia Inquirer and numerous other publications . . . In Providence, R.I., the Book Shop is presenting a dance-book feature as part of National Book Week. A section of the store will be cleared on Nov. 8th and pupils of **Janet White Salley** will present ten dances illustrative of the volumes on the shelves

•

from Hollywood . . .

When **Helen Tamiris** brought **Donald Saddler** (formerly with Ballet Theatre) from New York as her assistant on the Crosby-Wyman film, "Just For You," a new career was launched. Donald has just completed his first major choreographic chore as dance director for Warner Brothers' "By The Light Of The Silvery Moon".

Karoun Tootikian, faculty advisor for the **Ruth St. Denis** Foundation, has formed the Armenian Ballet Co. under the sponsorship of the Armenian Cultural Foundation. She plans to tour the United States and Canada with a company of six dancers performing ethnologic and oriental dances. Her musical director, **Alan Hovhaness,** has taken ancient Armenian scales and Oriental rhythms and adapted them into contemporary forms.

Helen Woods of the Broadway "Pal Joey" has been signed to an M.G.M. contract. Her first picture, "Give A Girl A Break," with **Marge** and **Gower Champion** will be choreographed by **Hermes Pan.**

The **Players Ring** will present the West Coast premier of "Look Ma I'm Dancin'" with **Kathleen Freeman** in the **Nancy Walker** role and **Jimmy Thompson** ("Lend An Ear") in the **Harold Lang** part. This will be the big musical of the season with the authors and Paramount Pictures watching

(continued on page 59)

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Controversially

Dear Editor . . .

When I submitted "Toe Shoes — When?" for publication I realized that it was a controversial topic, but I did not realize that the Chairman of the Board of NADAA would represent the objectors. Since Mr. Smith did so represent them, I am slightly disappointed that his presentation as published in the October issue is so easily refuted.

Before getting down to a point-by-point analysis of his letter, I would like to make one over-all comment that must have been made by many readers. Mr. Smith uses many noble and high sounding phrases but without detail or definition. Particularly noticeable are the words "psychological standpoint." If the word "commercial" were substituted for "psychological" I believe that it would better express Mr. Smith's thoughts on the matter and would have made his presentation stronger.

Mr. Smith does not like the graded system and quotes some statistics (999 out of 1000) which border on the ridiculous. While I will give no figures, I believe that a fair survey will indicate that every good-to-fine ballet school in the world uses a graded system. As to his comment that "you cannot set a pupil back" many readers must have joined me in asking, "why not?" Actually, however, in the school of ballet where I teach, we have never had an instance where we have had to demote a student, for with proper placement in the beginning and careful teaching, each child progresses normally.

Mr. Smith takes a deep cut at the Cecchetti method. Now I do not propose to enter a brief either for or against this method, since I have studied the Russian and the Cecchetti methods and work with a method which I consider embodies the best of each. In defense, however, I must point out that Sadler's Wells uses this "antique outmoded" system and their dancers seem to be doing quite well...

As to Mr. Smith's remark about the impossibility of a child's physical condition being altered or hurt at an early age, again I must say that this is a sweeping statement that will not stand up under investigation. Many of the pupils in schools where I have taught have been sent by doctors, who knew that our meticulous training would correct the harm done their feet and bodies by careless teaching.

On my "11-year old rule," Mr. Smith missed my point. I stated that the rule was a psychological (Oops!) rather than a physical one. Occasionally I find a girl whose body is strong enough for her to have toe shoes at 9 or 10, but the feeling for the dance, balletically speaking, does not seem to develop before 11.

That 90% of dance pupils are under 10

may be a fact in most small schools, but I attribute this to the fact that the teachers rush their pupils into training that is beyond them, and the pupils therefore lose interest before they have had the pleasure of performing with any degree of technical ability. Our most interested students are the teenagers who, having been taught thoroughly from the beginning are now experiencing the joy of seeing themselves as potential artists.

Mr. Smith criticizes me for being a perfectionist. It is beyond my belief that any parent could send his child to a teacher who is not a perfectionist. Why pay for lessons from a teacher who does not strive for perfection, when they can get free training in gymnastics at any school or "Y"? If Mr. Smith speaks for all members of NADAA, I should like to warn them that it is they who have become outmoded. Prior to the '30's it was the rare teacher who could teach ballet as an art and make a living, but the general public in America has seen the excellent ballet companies on stage and in the movies, and they demand correct technical training for their children.

The great painter does not exist for the paint industry, nor the sculptor for the marble miner. The ballet shoe merchandiser should not have a bearing on the proper teaching of the art of ballet. Again, however, Mr. Smith is in error in saying that the application of my rule will hurt the merchandiser. Actually the opposite is true. It will be found that the pupil who is given toe shoes when very young buys a pair of extremely hard, inflexible shoes, and she clomps around on that same pair until she outgrows them, never getting them properly broken in. Then she may buy a second pair with the same results, and after that she usually decides she doesn't want to go through any more of the discomfort she has had, and she stops dancing entirely. Whereas those who wait until they are really ready for toe shoes buy a more professional type of shoe, which is easier to dance in, and because they are really dancing, those shoes are worn out within a few months, bringing the merchandiser much more business, for that dancer has found toe work so fascinating that she will dance for years to come.

Mr. Smith's letter brought a great burst of hilarity to our studio when the students read his remark that I must be "an antique" who was "starving to death." They ask me to assure him that our school is paying very well, and that my slender body is not a result of starvation, but of daily ballet lessons, and they want me to challenge Mr. Smith to keep up with me in a class!

Carolyn Parks
San Francisco

(*continued on page 6*)

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Controversially Speaking

(*continued from page* 5)

To the Editor . . .

. . . I wonder if it has ever occurred to Mr. $mith that dancing is one of the most beautiful of the fine arts and that those who teach it have a great responsibility both to dancing and the children under their care. If dancing should fall into the hands of persons who feel such as he, it would be a cruel fate for the future of ballet . . .

. . . How Mr. $mith can seriously make the statement that a child's physique cannot be altered through dance instruction is beyond my comprehension. Doesn't he realize that, as a child's body can be strengthened through proper ballet training, so it can also be weakened and certain faults exaggerated through careless training? . . .

Leona Norman
Los Anselmo, Calif.

ON TOUR

Dancers of Bali

Nov. 10 & 11 Cleveland, Ohio
12 Cincinnati, Ohio
14 & 15 St. Louis, Mo.
16 Chicago, Ill.
20–26 Las Vegas, Nevada
28–30 Los Angeles, Cal.

Slavenska-Franklin Ballet

Nov. 1 Reading, Pa.
2 Buffalo, N.Y.
3 Rochester, N.Y.
5 Erie, Pa.
6 Jamestown, N.Y.
7 Oil City, Pa.
8 Cleveland, Ohio
9 Canton, Ohio
10 Zanesville, Ohio
11 & 12 Columbus, Ohio
13 & 14 Cincinnati, Ohio
15 Louisville, Ky.
17 Lexington, Ky.
19 Bloomington, Ind.
20 Indianapolis, Ind.
22 Terre Haute, Ind.
23 Chicago, Ill.
26 & 27 St. Louis, Mo.

The Jacob's Pillow Dance Festival Company

Nov. 3 Grand Rapids, Mich.
5 Hinsdale, Ill.
6 Robinson, Ill.
7 La Salle, Ill.
8 Hammond, Ind.
10 Chicago, Ill.
11 Riverside, Ill.
13 Marietta, Ohio
14 Washington C. H., Ohio
15 Lancaster, Ohio
16 Kenton, Ohio
17 Galion, Ohio
18 Lorain, Ohio
19 Mt. Vernon, Ohio
20 Fairmont, W. Va.
21 Indiana, Pa.
22 Butler, Pa.
24 Oswego, N.Y.
25 Montpelier, Vt.
28 Holyoke, Mass.
29 Brattleboro, Vermont

Ballet Theatre

Nov. 1 & 2 Chicago, Ill.
3–8 Toronto, Canada
10 & 11 London, Canada
12 Hamilton, Canada (Ont.)
14–16 Detroit, Michigan
17 Toledo, Ohio
18 Dayton, Ohio
20 Ashtabula, Ohio
21 & 22 Buffalo, N.Y.
23–29 Montreal, Canada

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Nov. 1–9 San Francisco, California
10 Oakland, Calif.
11 Richmond, Calif.
12 Modesto, Calif.
13 Stockton, Calif.
14 Bakersfield, Calif.
15 & 16 Santa Barbara, Calif.
17 Long Beach, Calif.
18 Pasadena, Calif.
19 San Diego, Calif.
20–25 Los Angeles, Calif.
27 Phoenix, Arizona
28 Tucson, Arizona
29 & 30 El Paso, Texas

Ballet Russe de Monte Carlo Concert Co.

Nov. 1 Superior, Wisc.
2 International Falls, Minn.
3 & 4 Winnipeg, Canada
4 Valley City, N.D.
6 Fargo, N.D.
7 Fairmont, Minn.
8 Ames, Iowa
10 Minneapolis, Minn.
11 Fond Du Lac, Wisc.
12 Beloit, Wisc.
13 Freeport, Ill.
14 Beverly Hills, Ill.
17 Appleton, Wisc.
18 Oak Park, Ill.
19 Elmhurst, Ill.
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November Calendar of Events N.Y.C.

through Nov. 8 — **Dancers of Bali and Gamelan Orchestra**
Fulton Theatre: Mon. eve. 7 p.m.; other eves. (no Sun.) 8:40; Sat. mat. 2:40

Nov. 1 — **Helen McGehee**
92nd St. YM-YMHA; 2:40 p.m.

Nov. 2 — **Jean Leon Destine & Co.**
92nd St. YM-YMHA; 2:40 p.m.
Fred Berk, Audrey Golub (Stage for Dancers); Cooper Union; 8:15 p.m.

Nov. 3 — **Jean Erdman, Tao Strong** (Stage for Dancers); Henry St. Playhouse; 8:30 p.m.

Nov. 4–Dec. 16 — **New York City Ballet**
New York City Center; Eves. (no Mon.) 8:30 p.m.; Mat. Sat. & Sun. 2:30 p.m.

Nov. 7 — **Carola Goya**
Lecture: "Observations on Spanish Dance"
Ethnologic Dance Center; 5 p.m.

Nov. 9 — **Rukmini Devi**
YM-YWHA; 2:40 p.m.

Nov. 14 — **Salvatore Guida**
Carnegie Recital Hall; 8:30 p.m.

Nov. 15 — **Sinda Iberia & Spanish Ensemble**
92nd St. YM-YWHA; 8:40 p.m.

Nov. 16 — **Walter Terry interviews Martha Graham**
(Dance Laboratory Series)
92nd St. YM-YWHA; 2:40 p.m.

Eva Desca, Valentina Oumansky
(Stage for Dancers)
Cooper Union: 8:15 p.m.

Nov. 18 — **Pearl Lang, dancer; Doris Hering, speaker**
(Stage for Dancers)
"A Dance is Born"; H.S. of Homemaking, Bklyn.; 8:30 p.m.

Nov. 26 — **Choreographers' Workshop**
92nd St. YM-YWHA
8:40 p.m.

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Ballet on Discs

by M. Lurje

The Three Cornered Hat: De Falla
Urania 12": URLP 7034

• Few ballets can boast of being the end product of a collaboration of only geniuses .... THE THREE CORNERED HAT is one of them. The guiding mind behind the ballet was the greatest dance impressario who ever lived, Serge Diaghileff. Pablo Picasso was responsible for the decor: Leonide Massine was the choreographer, producing here some of the most electric dances he was ever to create, and Manuel De Falla wrote his most popular work. Opening night performance at the Alhambra Theatre in London was a star-studded affair. The curtain went up on the night of June 22, 1919 with Ernest Ansermet conducting the Ballet Russe Orchestra, Massine dancing the role of the Miller; the fabulous Karsavina as the Miller's wife, and Woizikowsky as the Corregidor. The popular plot needs no re-telling here. It is enough to say that THE THREE CORNERED HAT has been in almost constant performance throughout the world since its premiere!

No Spanish composer who ever lived has been more faithful in suggesting the sounds and rhythms of the Spanish dance. All the Spanish steps, their indicative rhythms and stylistic beats, have been here suggested, transmuted and fused into a great glowing synthesis of all the koradins, sevillanas, farrucas, boleros, and jotas ever danced to the strumming of taut guitars. Balletically there is great interplay between orchestral effects and stage business. A heavy, stamping motive heralds the approach of the Corregidor; the clicking castanets of the Miller's wife poke sly fun at the Corregidor, the tympany emphasis to the Miller's farruca is openly triumphant. Such a marriage of music and dance could not fail to produce a ballet which has thrilled three decades of music and dance lovers.

Jean Martinon leads the L'Orchestre de l'Opéra-Comique of Paris in this recording of the complete ballet music. The performance itself, while not well balanced, nevertheless has some very exciting moments, notably those of the Miller's farruca, the fandango of the Miller's wife and the final jota. Surfaces are good, and the price is right. Tempo and recording pitch are, however, inclined to patches of wildness followed abruptly by stretches of uninspired playing. Amparito De Pruliere sings briefly and well. As a finished performance, this recording is acceptable by any standard, but not brilliant. However, all ballet lovers will glory in the excellent notes provided for the set, by Rosalyn Krokover, Dance Editor of the Musical Courier.

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arnold eagle

In the *Baris* the hero Ardjuna is tempted by the two Heavenly Nymphs.

Dancers of Bali and Gamelan Orchestr
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Dancers of Bali: a review

by Doris Hering

● With the arrival of the Dancers of Bali and their gamelan orchestra, Americans were brought face to face with an art expression that is truly part of the civilization from which it springs—a civilization that is at once spontaneous, vital, and intensely rhythmic. Never have we encountered such rhythmic sensitivity. It was like meeting Energy at its source. It made us understand, as rarely before, the real meaning of the statement that art is an intensification and clarification of living. Not living in the incident or event context, but in its deepest rhythmic sense.

The first rhythmic impact came from the gamelan orchestra under the leadership of a gifted and gracious gentleman named Anak Agung Gde Mandera (who is also the Mayor of Pliatan, the village from which this particular gamelan originates). The orchestra consisted of twenty-three men clad in rakish flower-decked head cloths and seated cross-legged in tense absorption among all manner of metallaphones and gongs and drums. The leader gave them the initial pulses (which changed constantly throughout any given piece) merely by playing them lightly on a drum or small xylophone called a g'nder. With nothing else to guide them and no written music, their hammers fell in perfect accord and with breathtaking fleetness.

When the dancers were on stage, the orchestra did not merely accompany them. Both were part of a common heartbeat. Musicians responded to dancers and dancers to musicians as though each had his own cosmic listening post tuned to the mysterious source of all human energy.

The dancing ranged from the high concentration of the *Classical Legong* to the naiveté of the *Djanger* (a folk dance with nasal singing that was perhaps the weakest item on the program). And it included comedy, fighting, flirtation, and pure dance—all performe with an un-self-conscious zest that was particularly surprising whe one considers how ancient most of the Balinese dance forms are.

The opening dance called *Oleg* was purely ornamental. Performe by two little girls named Desak Putu and Sangaju, it was a foretast of the extreme delicacy and virtuosity that would later be demon strated in the *Legong*. Like a pair of gentle birds the dancers pause in the doorway of the temple courtyard (designed by Richard Harri son Senie) and weightlessly descended its steps onto the stage. The performed as one—fluttering their fingers, snapping their fans, sway ing face to face in a pert danced conversation, all the while captivat ing the audience with the arch two-dimensional smile that Balines dancers often wear.

The filigree lyricism of the *Oleg* was a far cry from the insisten pulse of the *Ketjak*, or monkey-chorus of males, that followed. Th *Ketjak* featured a hilarious old clown named Serog. He crouched o stood in the center of a triple ring of seated men. As they uttered stirring five-part orchestration of grunts, sibilants, and words, he re acted with grimaces and frantic reaches of the arms.

It is interesting to note that in direct variance with our weste dance tradition, both comic and heroic dancers in Bali hold arms an shoulders exaggeratedly high. The effect is one of great strength an tension, which in this case was enhanced by a tension in the bodie of the seated men that mounted until they sprang up, half-circle a a time, in a great surging mass.

In honor of the company's American tour, the celebrated Balines teacher, Mario, choreogaphed a delicious duet called *Tumulilingan*

(*continued on page* 54)

dance *magazine*

Volume XXVI — No. 11
November, 1952

the largest, most widely read dance publication in the world

IN THIS ISSUE

4	Controversially Speaking	
6	Companies On Tour: a calendar	
7	Calendar of Events	
9	Ballet on Discs	M. Lurje
10	Dancers of Bali: a review	Doris Hering
12	News of People and Places: a pictorial	
14	Portfolio of Photographs of N.Y.C. Ballet	Roger Wood
19	A Dissenting Opinion	Robert Thomson
20	Meet John Martin	Doris Hering
24	Choreographer Granted Unusual Cooperation at the Opera	John Butler
26	Chaplin, Limelight and the Dance	Arthur Knight
28	Movement in the Theatre: Jean-Louis Barrault	Walter Sorell
29	Recreational Dance Programs . . . Yes or No?	Evelyn LeMone
30	Selected Books for Young Dancers: a bibliography	Genevieve Oswald
32	Young Dancer of the Month: Barbara Bocher	Walter Owen
40	Studio Management: Publicity, Public Relations, and Advertising	Toni Holmstock
42	Coping with the Adolescent in the Social Dance Class	Lenore Marsh
46	Ballerina and Painter: Fragonard and Marie Guimard	Lillian Moore
49	Basic Tap Technique: Two new exercises	George Tapps
51	Diet for Dancers	Susan Wahl

ON THE COVER

Patricia Wilde leaps into the arms of Nicholas Magallanes —on the floor, at left, Melissa Hayden, at right, Diana Adams—in one of many memorable moments from George Balanchine's "Serenade". This photo is one of many taken of the New York City Ballet during their recent London season (see p. 14-18). A book of Roger Wood photos, to be called "The New York City Ballet—in action" will be published shortly by the Saturn Press in Surrey, England.

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coming . . .
in the DECEMBER issue

DENBY WRITES ABOUT MARKOVA

DANCE Magazine takes great pleasure in announcing an article by Edwin Denby about Alicia Markova. Mr. Denby, whose perceptive and exquisite insights into dance have been too long missing from the American scene, returned to the United States last spring after four years in Europe and North Africa.

NEW BALLET IDEAS for TV . . .

Joan Junyer, artist and designer whose past works with dance have been notable, presents designs for a never-before-attempted approach in television. Walter Sorell writes the commentary.

VALERIE BETTIS

Our discerning critic, Doris Hering, surveys the career of the volatile dancer-choreographer-actress.

TEACHING IN ENGLAND

Selma Jeanne Cohen gives a first-hand report on teachers and systems of dance instruction behind the Sadler's Wells Company and other British dancers.

TIMES GONE BY

The light touch applied to a hundred years of theatre and dance by Paul Myers of the New York Public Library Theatre Division.

AFRICAN MASKS

and their meanings, as they apply to all dancing, by specialist Ladislaus Segy,

and a galaxy of additional features to enrich and enliven the holiday season.

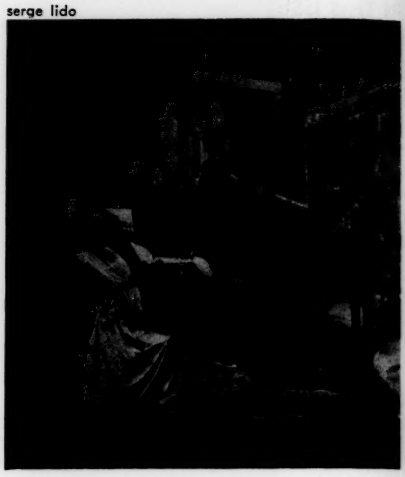
If you have not already done so, use the inserted Christmas subscriptions to bring joy to your friends and neighbors by sending them DANCE Magazine as your Christmas token of remembrance.

News of people

john lindquist

Dancer Lillian Moore leaves late November for an eastern tour. Included in her repertoire is the "Mazurka" from the 19th century ballet, "La Gitana", as recreated by scholar and researcher Lillian Moore. "La Gitana" was danced by Marie Taglioni, whose father created it for her in 1838.

serge lido



Leonide Massine instructs Genevieve Espagnol and Angelo Pietri in his choreography for "Laudes Evangelii", a mime of seven scenes based on the life of Christ. It was presented in the church of Perugia, Italy, from September 20th to 29th, as part of a sacred Music Festival. A Technicolor film is being prepared for distribution.

rama

This portrait of Luis Olivares by Abbott Ross was part of a recent Ballet Guild of Chicago exhibit at Mandel Bros. Mr. Olivares is currently on a six-month cross-country tour as a soloist with the José Greco company.

Sinda Iberia, whose dancing at Jacob's Pillow this summer caused quite a stir, appears with company at the 92nd St. "Y" November 15.

Natascha Trofimova and Jean-Pierre Scheich in Tatiana Gsovsky's "The Idiot", experimental work based on Dostoievsky's novel, which was premiered at the Berlin Festival Sept. 1st. Invitation to appear at Venice Biennale Festival followed.

and places . . .

guy gilíette

Francisco Moncion's paintings and drawings were on exhibit at the New Gallery from September 25th through October 11th. The opening was an occasion for festivities. Left to right: Anne and James (TV choreographer) Nygren, dancer-choreographer Ruthanna Boris, dancer-artist Francisco Moncion, Lydia Joel, DANCE Magazine's Editor and Frank Hobi.

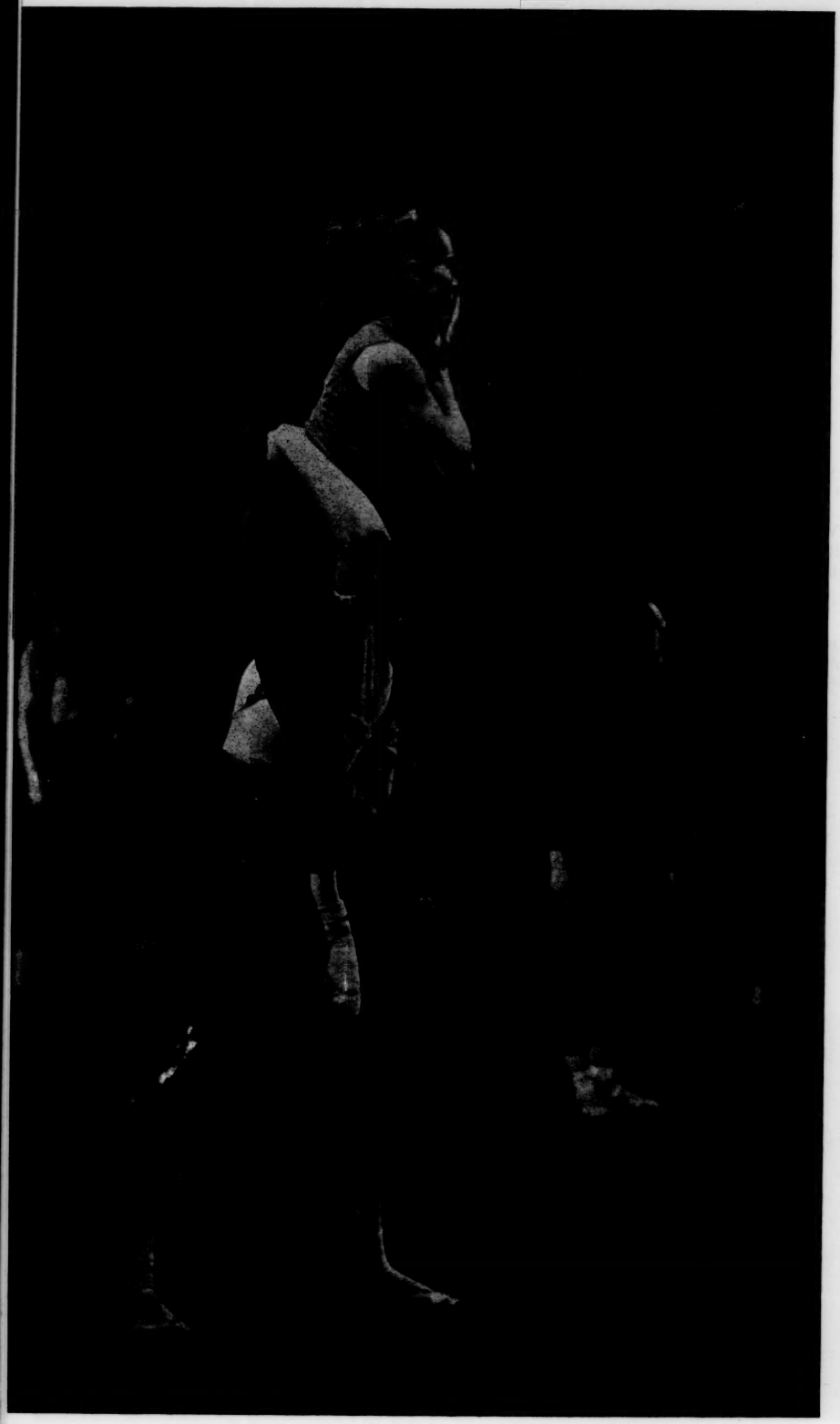
serge lido

walter owen

louis melancon

The Tallchief sisters are active domestically and professionally: at left, Marjorie Tallchief and George Skibine of the Grand Ballet de Marquis de Cuevas with George and Alexander, twins born to them on July 3rd. At right: Maria Tallchief and husband Elmourza Natiroff at the reception for friends and family shortly after their September 15th wedding. The newlyweds have their arms entwined, Russian-fashion, as they imbibe champagne while the accordion sounds a melodious toast. The groom's Georgian-born family entertained the bride and friends, (including dancers from several ballet companies), with Caucasian dance and song. The host was Captain Boris Sergievsky, who slightly appears at lower right.

Alicia Markova exchanges international gestures of admiration with Anak Agung Oka, Ni Gusti Raka and Anak Agung Anom at the Matty Fox penthouse party after the successful September 16th opening of the Dancers of Bali.



from

• In its four years of existence the New York City Ballet has shown an extraordinary creativity and life force. Guided by directors Lincoln Kirstein and George Balanchine (who is also its foremost choreographer), it has developed an individuality of style, repertoire and virtuosity that make it more than hold its place on the world scene.

On November 4th the company opens at its permanent City Center home for a six-week season, with two new Balanchine works added to its repertoire — *Scotch Symphony*, music by Mendelssohn and *Metamorphoses*, music by Hindemith. The new season follows a five-month tour which ended in September and which included performances in Spain, France, Italy, Switzerland, Holland, England, Scotland and Germany. For the most part the European reception was an outstanding triumph. In Germany a critic remarked that "every member of the corps de ballet would be a leading dancer here", and in many places they were considered "the best American propaganda to-date". This attitude was not quite so general in England, and to a lesser extent, in France, where individual performers and ballets were fervently admired, but where critical controversy was often stirred up when existing standards were at odds with those of the visitors. From it all the company returns covered with glory. We welcome them home, proud of their accomplishments, and fully aware of the integrity, hard work and artistry which were their companions in travel.

It was during the ballet's seven-week London season that Roger Wood, excellent English photographer, took the pictures on these pages. Not hampered by the restricting stage regulations which make it difficult to take pictures in New York theatres, he has given us a record of how the company looks on stage. These photos are an exciting though partial index to the repertoire of the New York City Ballet.

Pied Piper

Janet Reed perched on Jacques d'Amboise in Jerome Robbins' exuberant 1952 ballet to Aaron Copland's *Concerto for Clarinet and Strings*.

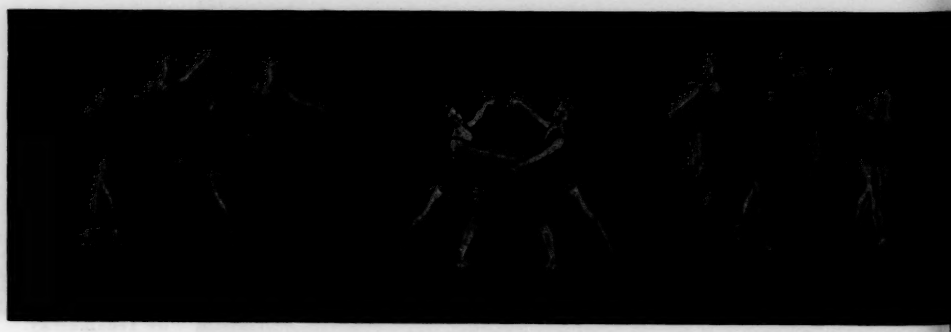
the repertoire of the New York City Ballet

La Gloire
Nora Kaye, center, with Diana Adams and Hugh Laing, right, in Antony Tudor's dramatic work, created in 1952. Music by Beethoven.

a portfolio of photographs by Roger Wood

Serenade
One of the exquisite groupings from the first ballet created by George Balanchine in America (1934), for students of the School of American Ballet. The ballet is currently in the repertoire of several companies. Music by Tchaikovsky.

Swan Lake
The 1952 Balanchine adaptation of the famous classic by Ivanov (1877). At lower right, ballerina Maria Tallchief and Nicholas Magallanes. Costumes and sets by Cecil Beaton.

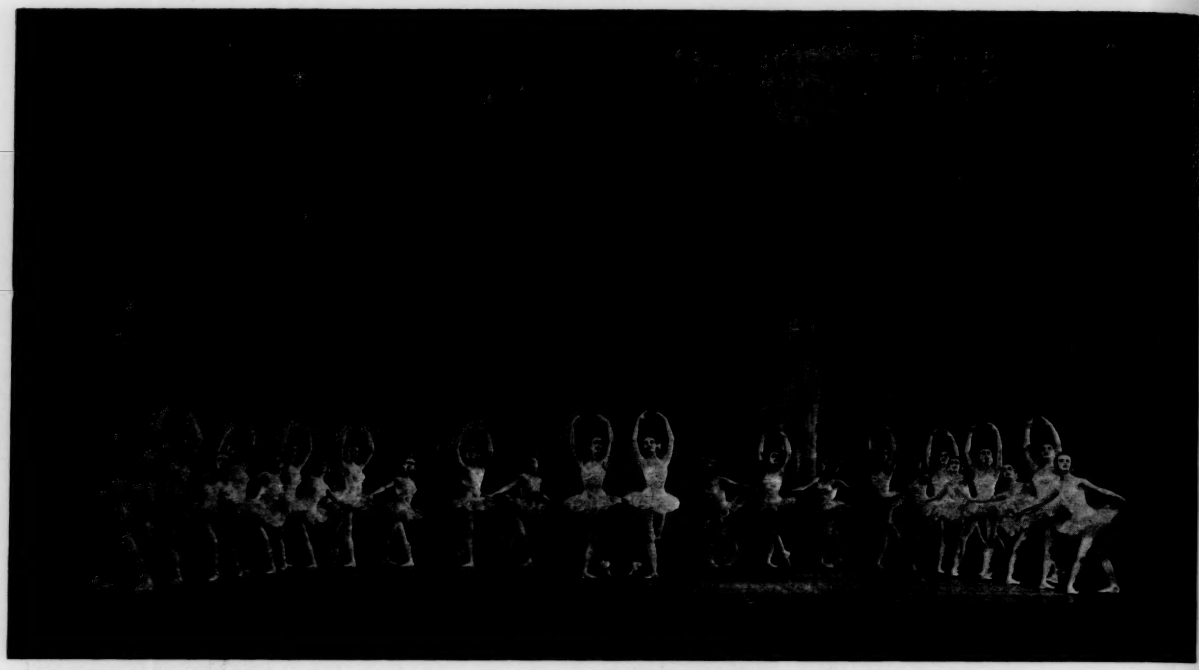


Concerto Barocco
Created in 1941 for American Caravan, revived in 1948; music by John Sebastian Bach; a Balanchine ballet without story.

The Cage
Nora Kaye, just born, lies on the floor while parent Yvonne Mounsey towers authoritatively above in the opening sequence of Jerome Robbins' ballet. Created in 1951 to Igor Stravinsky's *Concerto in D for Strings*.

Lilac Garden
Tudor originally composed *Lilac Garden* for the Rambert Ballet Club, England, in 1936. It was in Ballet Theatre's repertoire from 1940, and was added to this company's in 1951. Music is Chausson's *Poeme*. The new set is by Horace Armistead, costumes by Karinska.

Caracole
Another of the brilliant Balanchine storyless ballets; music by Mozart; 1952.



Symphonie Concertante
Created by Balanchine in 1946 to the Mozart *Symphonie Concertante in E Flat*, the ballet was in the repertoire of Ballet Society before that company matured into the New York City Ballet. The photo shows Maria Tallchief and Tanaquil Le Clercq, corps de ballet and the baroque decor of James Stewart Morcom.

Bourrée Fantasque
A moment from the festival finale of *Fete Polonaise*, the third movement of the Chabrier score of Balanchine's 1949 lyric invention.

Prodigal Son
Composed for the Diaghilev company in 1929, this George Balanchine work was successfully revived in 1950, along with its Rouault sets and costumes. Music by Prokofieff.

NOTE: A more complete collection of Roger Wood photographs of this company will soon be released in book form by Saturn Press of Eveline Road, Mitcham, Surrey, England. It will be called "The New York City Ballet—in action". Captions to be by P. W. Manchester and layout by the brilliant young British designer, Ronald Inglis. The price: $1.75.

a Dissenting Opinion on the new york city ballet company

by Robert B. Thomson

● The New York City Center Ballet has been extravagantly praised by American, and to a certain extent, by some foreign critics. It is now regarded by many as America's first ballet company. Such praise is by no means entirely unjustified: the company has strong personnel; it has a goal, an artistic aim, and it usually succeeds admirably in reaching that goal. Any genuine criticism of the company is, therefore, primarily a criticism of its artistic aims. It is the thesis of this article that its goal is a dead-end, that the path on which it has set its feet leads to nowhere.

Modern ballet, as created by Fokine and developed by Diaghilev, involves the subordination of the three basic elements of a choreographic composition, music, decor, choreography, to a single dominating theme. That theme, which is usually, but not necessarily, in the form of a story, is communicated to the audience, and everything in the composition is ancillary to the communication of the theme. The idiom of the classical ballet may be well suited to the communication of the theme, or it may not be. If it is not, the choreographer has no valid reason for using it. Every subject for a ballet has a dance style appropriate to it; the art of the choreographer consists in creating for each theme that he seeks to communicate an appropriate dance idiom. The value of the classical idiom to the choreographer is not that it gives him a ready-made vocabulary with which to express his theme, but rather that it gives him dancers with well trained bodies who are able to make effective use of the vocabularies he invents or adapts for their use.

It should always be remembered that the Fokinian revolution in ballet was a genuine revolution against the standards and practices of the Petipa era. The typical Petipa ballet subordinated everything to the dancer; music was closely linked to the theme of the ballet only by accident or by the skill of an unusual composer; decor was given a markedly tertiary position; the theme of the ballet was never regarded as an idea to be communicated, but always as a mere excuse for placing dancers on the stage. The choreographic style remained the same no matter what the period or theme of the ballet might be. Ballet so designed and so presented could be nothing more than entertainment. Ballet as a cultural force became important only with the spread of ballets based upon the Fokinian principles. It is also noteworthy that the current popularity of ballet in both Great Britain and in the United States grew under the influence of ballet companies which tried to apply those principles. It is suggested that only ballet which accepts the developments of this century can stay alive both as a cultural force and as a popular art form.

The City Center Ballet has gone back to Petipa and the classical ballet for its inspiration. Like the Maryinsky of the 1890's, its ballets are excuses for displaying its dancers. Its dancers, too, are reminiscent of the pre-Fokine era. They are characterized by a highly polished mechanical technique of great perfection. They are capable of amazing feats of physical dexterity, but they are, with two notable exceptions, incapable of interpreting a role or of emotionally moving an audience by anything more than their physical beauty and expertness. The great dancers of the twentieth century have been more than technicians: they have been actors who were able to use the full resources of the stage and of the dance to communicate with their audiences. This company makes no such demands upon its members.

In its use of the male dancer, too, the City Center Ballet has reverted to the practices of the Petipa era. Once more, the male dancer is subordinated to the female, acting merely as a guide, philosopher, and friend, displaying the danseuse and supporting her, but not stepping forward with her as an equal partner in a joint artistic creation. The male contingent of the company is not, with the exception of the brilliant Eglevsky, the equal in ability of the female, and so in such ballets of the repertoire that do require male dancers in important roles, such roles are rarely done satisfactorily. Needless to say the result is to throw out of balance many of the company's potentially strong ballets. More subtly it destroys the yin-yang of the

(*continued on page* 35)

Robert Thomson, whose interest in ballet extends over many years, is currrently on leave from the University of Maine, where he teaches government. His disagreement with the classic approach of the New York City Ballet is one man's opinion. Other points of view are invited. *Lydia Joel*

top photos by walter owen

this month John Martin celebrates twenty-five years as dance critic of the New York Times

Recent photos of John Martin:

at top: autographing a copy of "The Book of Modern Ballet" for Alicia Markova at the Kamin Dance Bookshop party for the author.

center: with Hanya Holm and Doris Humphrey at a celebration held by Mr. and Mrs. Leo Perper in honor of Mr. Martin's quarter-century of service to the dance profession.

below: with Dr. Franklin J. Keller, head of the High School of Performing Arts. Mr. Keller leads the successful experiment to which Mr. Martin has lent a very helpful hand.

meet John Martin

by Doris Hering

• On November 27, 1927, an unsigned dance article appeared in the New York Times. Its opening line read, "The amazing growth of the art consciousness of the American people during the last twenty years or so is nowhere more clearly manifested than in the field of the dance."

This bit of optimism came from the pen of an unemployed young actor named John Martin. They were the first words in a critical career that was supposed to last six months — just long enough to get the wolf away from the Martin door — but that has been keeping that wolf at a fair distance ever since. It has also earned for Mr. Martin the unofficial title of Dean of American Dance Critics and has made him one of the most influential forces in the American dance scene.

The morning after any important performance, it is Martin's column that dancers, spectators, and managers consult first. On Sunday mornings they rummage sleepily through The Times until they reach the Entertainment Section and then rummage some more until they find the Martin column, which usually consists of a post mortem on a ballet season, some thoughts about a particular dancer, or an account of an off-Broadway event that did not receive the morning-after treatment. There is also a picture of some performer who will appear during the week and a schedule for the week.

After the Sunday morning reader has digested his weekly diet of Martin, he settles down to his coffee and the news sections of the paper. But Martin's readership doesn't end there. For next the scissors brigade gets to work.

Press agents cut out any comment that can possibly be construed as favorable. And not long after, Martin's remarks, liberally sprinkled with triple dots and quotation marks, can be found in ballet brochures and newspaper ads and on the throwaways of dancers who wish to tour the country. For touring the country without a critical accolade from John Martin is about as easy as dancing on point without shoes.

How has John Martin achieved this position of eminence in the dance field, and what are the enduring traits in his writing that enable him to maintain it? First of all, it must be remembered that he is attached to the most influential newspaper in the country, and this automatically arms him with a certain prestige.

But beyond that, his writing has a direct appeal to the spectator and to the performer. He is not a critics' critic. He does not have the evocativeness of a Gautier or the sharp erudition of a Levinson. Instead, his nicely balanced combining of the "who-what-when-where" of the journalist with the "why" of the critic and his charming way of being helpfully impersonal and colorfully personal make him remarkably satisfying and easy reading.

He is literate without being highbrow, capable of enthusiasm without oozing nectar, sensible without being matter-of-fact. And when he chooses to, he can reveal an artist to himself with the faceted precision of cut crystal.

Although he is so eminently suited to his calling, Martin actually became a dance critic by accident. When he emerged from the army in 1918, he decided to try a career in the theatre, which had fascinated him since his boyhood in Kentucky. There followed nine lean years as theatrical press agent and participant in little theatre projects.

On one of his jaunts as press agent for a traveling company, he met and married a young actress named Hettie Louise Mick. It was Louise Martin who persuaded her husband to accept the Times offer, which came because music critic, Olin Downes, did not wish to review the dance performances which were springing up more and more frequently at that time. He asked dancer, Elsa Findley, if she knew anyone who would write dance reviews. And Miss

Martha Graham did "Primitive Mysteries" (above) in 1931. In 1929 Mr. Martin had said of her, "the evidences of greatness are inescapable".

In the early 'thirties Doris Humphrey and Charles Weidman were exploring the paths of modern dance with pioneer enthusiasm.

Findley recommended her friend, John Martin.

Martin accepted the job with the stipulation that he could quit in six months when an expected opportunity in the theatre was to materialize for him. The break never came, and in the meantime, something wonderful had happened. The spirit of Isadora Duncan, who had died only two months before Mr. Martin came to The Times, took hold of John Martin. He became an impassioned champion of her ideas. And with these to guide him, he soon found himself thrashing about happily in a great new artistic ferment — the modern dance.

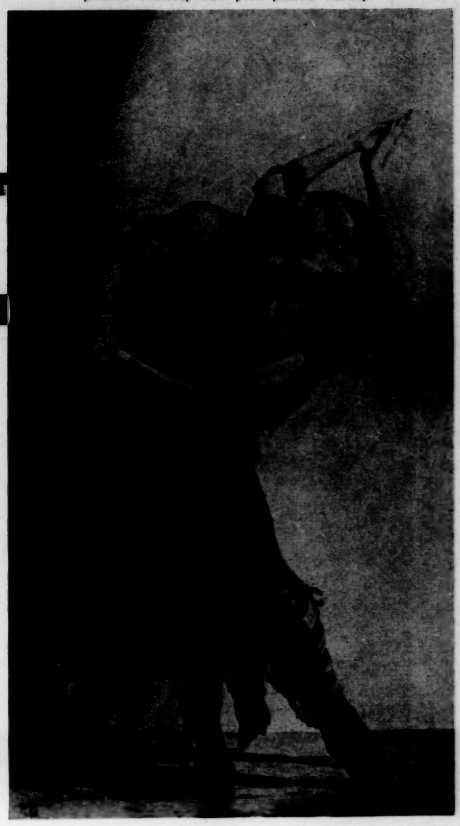
What exciting times these were for a young critic! The spirit of discovery was everywhere. In 1926 Martha Graham had begun her independent career — a career whose constant changes and spurts were to keep John Martin in Sunday columns for all the years to come. The following year along came lyric and inventive Doris Humphrey and her partner, Charles Weidman. And there was a fiery young Helen Tamiris and the determined young Agnes DeMille. And there were repertory groups and workers' groups. And there were round tables and symposia and manifestos — all on this new art movement that took hold of America in a way that ballet would not be able to do until more than a decade later. In those days John Martin was sometimes called upon to visit as many as four performances a day. In 1935 he estimated that there were some 230 dance concerts in New York between October and June.

It was only natural that John Martin should take so strongly to the modern dance, for his theatrical orientation had been in the thinking of Stanislavsky (under Richard Boleslavsky and Maria Ouspenskaya). And Stanislavsky's tenet that acting comes from inner conviction and not from outer form was one of the cornerstones of the modern dance movement. It also explains why, when the Russian Ballet movement began in this country in the middle thirties, Martin was particularly fascinated by Fokine (whom he called ". . . the incomparable Fokine"). For Fokine, too, believed that dance movement should be motivated by dramatic validity.

Martin saw the modern dance as the first authentically American art phenomenon ("Isadora Duncan and the so-called 'modern' dance are not only inseparable from each other, but also of deep concern to us . . . because they constitute the first art medium that we have evolved for interpreting our native culture to ourselves in our own terms.") While Isadora had been shamefully neglected by her countrymen, he placed her in her rightful position in the history of American dance. ("No other artist of record

photos courtesy new york public library

Agnes de Mille, has found the "larger theatrical medium" which John Martin predicted for her in 1937.



Massine's "St. Francis" was one of the few works by that choreographer which the Times' critic found noteworthy. Above, Nini Theilade and Leonide Massine as they appeared in that ballet in 1938.

has produced a change of comparable import or dimensions in any art.")

Even after he had begun to devote more of his critical time and space to the discussion of ballet, one finds nostalgic references to his first love. In 1941, after he had seen Doris Humphrey's "Decade," Martin said, ". . . there is plenty of nostalgia guaranteed for those who have grown up with the modern dance and have taken pride in its progress." The following year, when Valerie Bettis, Sybil Shearer, and Erick Hawkins performed jointly, Mr. Martin rejoiced by writing, "To see young artists like these arising in appreciable numbers at last . . . cannot fail to bring a glow of satisfaction to those of us who have been fighting for a generation or so for the American dance."

In 1945, after considerable exposure to ballet, he still wrote, "In spite of the extensive diet of glamour, elegance, and spectacle which the ballet prides itself upon having provided for us, there is apparently an increasingly numerous and clamorous public for the uncompromising, ruggedly native and demanding modern dance."

Inevitably this passion for modern dance gave rise to some of Martin's most sensitive writing. For example, this 1938 review of the modern dancer, Ronny Johansson, in which Mr. Martin expressed for all time his concept of valid movement: ". . . movement is expressive by reason of its relation to the thought and feeling of the artist. The body, it is true, is versatile even in a mechanical sense, but its repertory of possible combinations of flexions and extensions will ultimately be exhausted and cannot be counted on indefinitely to produce unusual ingredients for composition. It becomes an instrument of illimitable potentialities only when it is rendered completely responsive to what we may roughly call dramatic impulses that arise within. Content thus becomes a matter of living energy rather than of arrangements of anatomical lines and masses."

This analysis of Miss Johansson's movement can easily be called John Martin's esthetic credo. It expresses the organic approach of Stanislavsky and his disciples who relied upon the "dramatic impulses that arise within." It is the very backbone of modern dance. And it is, in its subtle way, diametrically opposed to the classicism of Balanchine, who is our greatest manipulator of "anatomical lines and masses." It does, however, admit the approach of Fokine and Tudor.

As the years went by and John Martin became more and more sure of himself as a critic, little darts of wit often

(*continued on page* 38)

choreographer granted unusual cooperation at the Opera

photographs by peter basch

Mary Hinkson, leading dancer of the New York City Opera, as the "Inner Self" in "Bluebeard's Castle."

by John Butler

● Trailing timidly behind the other arts in the opera house, dance finds itself still a stranger within its walls. I became sharply aware of that fact recently. Certainly none of my previous experience in both the concert and commercial fields had prepared me for the particular demands of opera. —a medium in which dance has been customarily treated as a sort of decorative insert held almost antiseptically divided from the integral line of the musical work.

From the first moment a choreographer enters the theatre devoted to opera, he becomes acutely, almost oppressively aware of the aura of tradition. While that tradition is both rich and valuable, it burdens the lyric theatre with a style of presentation oriented to the taste of an audience of some fifty years ago. Recently, with awareness that contemporary audiences are accustumed to swift-moving action relative to the story being told, some efforts have been made to re-stage operatic works. Unfortunately, even in these admirable endeavors little attention has been devoted to dance. When it occurs at all it is most likely found in an incidental interpolation. Just as much of opera remains concert in costume instead of theatre, dance in opera remains an apologetic attachment, able to offer less excuse for its virtuoso flourishes and florally decorative effects than a soprano can supply for exaggerated posturings.

Before I began my work with The City Center Opera Company I had concluded that dance in opera was expendable unless it could be made a truly contributing part of the complete work. Suddenly I was given the opportunity to test my opinions in the most practical way: to choreograph for such widely varied works as "Aida," "Faust," "Carmen," "Don Giovanni," "Wozzeck," "Amahl and the Night Visitors," and the singular "Bluebeard's Castle."

Brimming with good intentions, honestly optimistic as to what might be accomplished with dance as a meaningful part of opera performances in the theatre, I blundered headlong into stage directors and singers who were just as honestly innocent of the need for the particular revolution I had in mind. No one intended, I am sure, to annihilate the dance, but long experience in opera had conditioned many of them to expect something quite different from a choreographer. Sanctioned by laws of tradition, even demanded by them, stage directors had consistently dictated how many dancers, bodies, or figures, would appear, prance, cavort, or waltz at any given moment in the musical score. In short, the director created the choreography. A choreographer was naturally, under such conditions, an eager onlooker devising suitable "steps" with which to occupy an ever-present chorus during musical passages which were not to be sung. Singers and directors have understandably grown independent of choreography simply because opera has, for untold years, done without the active services of choreographer as a creative artist contributing his rightful part of the whole work.

The unique aspect of my baptism at The City Center Opera was the eventual acceptance by everyone that dance could be important in an opera. Clearly the next move was mine. Directors meekly allowed me to disorganize their pro-

(*continued on page* 56)

Studio photos show Mary Hinkson and Glen Tetley in a movement sequence from "The Room of Tears" episode in "Bluebeard's Castle." Movement-wise it is one of the most successful —beautiful in itself, but significant for its integration with the dramatic content of the opera.

Calvero (Charles Chaplin) as a performer and as a dying man in "Limelight".

Chaplin and Claire Bloom in a dainty duet extolling the virtues of spring.

Chaplin, Limelight and the Dance

by Arthur Knight

• For well over a year the dance world has been agog with rumors about the new Chaplin film. It was to have a ballet background, one heard, and Markova would dance in it. There was to be an original ballet written and choreographed by Chaplin himself. Its story concerned an aging comedian and a young dancer. Then came word that the ballet had already been filmed, danced by Melissa Hayden and Andre Eglevsky, with Chaplin also playing a part in it—a ballet based on the famous *commedia dell'arte* theme of Harlequin and Columbine. Each new whisper from Hollywood—always a leak, never an announcement—built anticipation, raised hopes higher. Chaplin, whose art has so often been likened to a dancer's, creating a film about the dance!

Limelight has now appeared, opening amidst all the unfortunate personal and political recrimination that has become Chaplin's lot in recent years. The film itself, however, while completely personal, is completely apolitical. It is a film unlike anything Chaplin has ever done in the past—to a large extent, a film unlike anything *anyone* has done in the past. It is in every way an artist's testament, a summing up, a statement of Chaplin's beliefs, attitudes and ideas on everything under the sun. It reflects his interests, his likes and dislikes, his loves and his abominations. Rarely has an artist spoken so openly in a work of art. And this is especially true in the movies, where personality is generally subservient to the collaborative effort that films require.

Since *Limelight* is such a personal film, it is especially significant that Chaplin chose to build it around the dance, using dance both figuratively and literally as the symbol of youth and life. One of the two principal characters is a young but defeated ballerina who, with Chaplin's help, fights her fears in order to be able to dance again. When, in the final scenes of the film, Chaplin dies, the finale melts into a shot of the ballerina dancing.

In the past, of course, Chaplin films have frequently contained dance sequences, ranging all the way from the hilarious spoofing of a tango in *Tillie's Punctured Romance* to the all-too-symbolic dance of Adenoid Hynkel with the globe in *The Great Dictator*. Here, however, his own dances seem to have a different quality. They are no longer merely interludes, nor are they introduced simply for humor. (Actually, nothing in *Limelight* is simply funny: a dead serious-

At left: Claire Bloom breathes her last breath in the central ballet "The Death of Columbine," while Chaplin plays the clumsy clown.

Above: Melissa Hayden and Andre Eglevsky dance of eternal love in the second half of the ballet.

ness underlies even the most comical business.) Chaplin seems to have sensed from the start that *Limelight* would be an extremely—almost excessively—talky film. To balance the talk, as the physical counterpart to both verbal wit and pathos, there are several dance sequences, as well as a long ballet at the heart of the film.

Limelight is the story of Calvero (played by Chaplin), a once-successful music hall artist, a clown who no longer knows how to make people laugh. He saves a young dancer from suicide, nurses her back to health and the will to live; then, once she is securely on the road to success, he steps aside lest he spoil her life. That, basically, is the core of the film, age making way for youth, but informing and inspiring youth for the struggle that lies ahead: "The glamour of limelight from which age must pass as youth enters," the introductory title reads. Like a ballet within a ballet *The Death of Columbine* holds the echo of that theme.

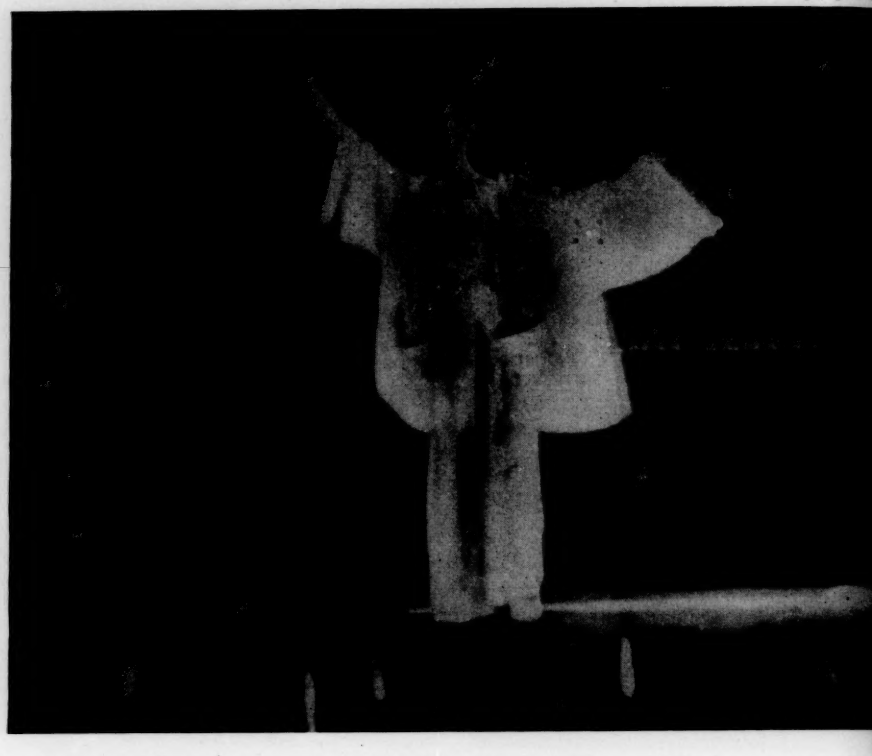
In itself this central dance work is hardly exceptional—a two-part pastiche strongly reminiscent of *La Boheme*, Act III and *Giselle*, Act II. (In point of fact, seeing Markova in *Giselle* was the original inspiration.) The libretto, no more fatuous than most, tells of Columbine dying in her garret bed while Harlequin looks on heart-broken. She asks to be carried to the window for a last look at the rooftops before the end, requests some clowns to dance and amuse her. Then the spirits of all the Columbines that have ever been enter to beckon her into their world and Columbine dies. In the second act, a grief-stricken Harlequin dances by her grave. The spirits return to comfort him, telling him that now Columbine is everywhere. Columbine rises from her grave and with Harlequin performs a last *pas de deux*. The dance finished, she returns to her tomb leaving her lover alone.

The choreography for the ballet is credited jointly to Melissa Hayden, Andre Eglevsky and Chaplin, the corps de ballet to Carmelita Maracci. All of Act I is strangely undancelike. Eglevsky, as Harlequin, has a graceful moment or two. Columbine, however, remains on her bed throughout, while the clowns—Chaplin included—cavort around her less in dance than in pantomime. There is even a shot of Chaplin standing curiously flat-footed in the middle of a scene. The act contains a good deal of posturing not much real dancing. (*continued on page* 52)

movement in the theatre:

Jean-Louis Barrault

guy gilleth



by Walter Sorell

Jean-Louis Barrault in *Baptiste*, a play without words in the repertoire of works which the French actor and his company bring to the Ziegfeld Theatre from November 12 to December 6.

● The house lights dim for the performance. The curtain goes up. The stage is empty — of everything but expectation. A figure moves from the wings. The right arm lifts, palm upward, as if the curtain to magic were being pushed aside. The silence is suddenly alive with rhythm. *A dancer has come on stage.*

His body freezes into a fleeting pose. In it he creates a mood. With the smallest gesture he describes and comments, he laughs and cries. His heartbeat has become the clockwork for the world of illusion. *A mime has come on stage.*

As though he were determined to prove that dancing, miming and acting knew no clear-cut separation, the figure begins to speak. His gestures and movements complement and complete the story of his words. *An actor has come on stage. His name: Jean-Louis Barrault.*

In the rhythm of Barrault's movements lies his concept of the character he portrays. How the actor enters the stage, how he breathes, how he walks, how his rhythm is related to his co-players and the pace of the play, these are the essence to him. Barrault is one of the very few actors who realize that a great actor must also be capable of being a great dancer.

Instinctive motor response is not enough in order to achieve such control. Conscientious efforts and systematic training are necessary. "We all receive a weird education," Jean-Louis Barrault says. "We are taught how to write. We are taught, to a lesser degree, how to speak. But we are rarely if ever taught how to move." He deplores the fact that contemporary training for an actor neglects the most elementary instrument of artistic expression, his own body.

Recalling the artistic unity of the Commedia d'ell Arte, he believes that the theatre and the actor must regain what seems to have been lost: "the sense of movement, the rhythm that lies hidden in man and of which the gesture is the outward manifestation, the dance its artistic fulfillment."

Before an acting part can be ready to be presented, says Barrault, "a whole plastic language must be minutely worked out. It should constitute to a certain extent a secret, subconscious and subterranean revelation of the action. Jointly and simultaneously with the spoken word there should be a visible language, reinforcing or contradicting what is said, revealing the buried secrets, bad faith, dissimulation, impulses, weakness, evasion . . ."

As a mime, Barrault works with what he calls "the icy silence". "Pantomime," he says, "is the child of silence. The dance is the child of music . . . But though they come from opposite poles, the dancer and the mime are running to meet each other. For, movement, either in dance or in gesture, is the manifestation of emotion."

Quotations are from Jean-Louis Barrault's "Reflections on the Theatre" translated by Barbara Wall. Rockliff, London: and "Child of Silence" translated by Eric Bentley. Theatre Arts, Oct. 1949.

Recreational dance programs . . . . yes or no?

this teacher says "yes"

by Evelyn LeMone

• These days the debate is sharp and serious among teachers on the subject of recreational dance programs. Are free dancing classes, civic-sponsored, a help or detriment to the professional dance studio? That's the question, and the answers have the unusual broad variety of disagreement and intensity.

Having personally been a target for my voluntary participation in such programs, I have also seen the other side. As president of a teacher's organization last year, I received many sincere appeals from teachers "to do something about these free dancing lessons". With such a close-up view of both camps I've had to consider the points involved carefully. But as I see it, one side has all the odds — the advantages are definitely with the recreational programs.

Let us keep in mind that in spite of increased interest in dance there are only about five percent of the children in the U. S. actually studying dance. In a country as large as this that five percent means several million, but it leaves out many millions more. The head of a dance school has her attention focused on giving the student the best of training, and finds little time to reach the other ninety-five percent in her community, although she often tries. There are ways possible for her which she sometimes rules out, and one of the best is to bring dance to the attention of the community through civic-sponsored classes.

Should she fear that she is thereby losing pupils, she might consider the medical field, where the best doctors in the country have brought health consciousness (and health) to children through clinics . . . similarly do educational groups bring awareness of dance through community projects. And, I'm sure that everyone will agree that no doctor's practise has ever suffered because he has given a few hours a week to a clinic.

In my own area, the Pasadena Department of Recreation has been operating successfully for about fifteen years. Dance classes are usually conducted in schools and parks located in residential districts, a great convenience to a mother with other children who might not be free to accompany a child through transportation difficulties. In some instances the students pay a small fee, but in most cases lessons are free. The result is that the classes are enormous.

At first we teachers were concerned with the apparent competition, but we soon realized that

(*continued on page* 44)

• New Orleans has discovered that dance has mass appeal! Through the efforts of its Recreation Department it has made ballet as available as baseball to its young people. NORD's (New Orleans Recreation Department's) city-sponsored ballet program is under the supervision, volunteer basis, of teacher-choreographer Leila Haller. She started it in September, 1950.

Classes for 6-12 year olds are taught at five community centers by Bobbe Baron, a professional student of Miss Haller. More than 400 youngsters have attended classes regularly each year. Classes are ninety minutes long and have about a 75-25% ratio of girls and boys.

A 12-19 year old group of advanced students is instructed by the supervisor. These students appear in Junior Operettas, special productions and television performances. Miss Haller also directs a group of twenty-six dancers who are known as the Community Ballet. They appear several times a year with the New Orleans Symphony, helping to widen the already extensive contact which New Orleans has with dance. All of this is possible because of the sponsorship of NORD.

The photo shows teacher Bobbe Baron with an enthusiastic community center class. Note the little girl, third from left who, in her excitement at getting into 5th position, is bringing her toe to her heel instead of heel to toe.

arthur w. tong

selected Book List for young dancers

sketches by arline thomson

by Genevieve Oswald, ***Curator of the Dance Collection, New York Public Library***

This is a far-from-complete list of all the good dance books you may want to read, but it is a carefully chosen one by a good librarian.

If you're not 14

Draper, Nancy & Margaret Atkinson. **Ballet for Beginners.**
New York, A. A. Knopf, 1951.
Here's the perfect book whether you can have one book or a hundred. It's full of so many things — pictures of beautiful ballerinas, ballet exercises, the history of ballet, a booklist — really it has everything in it that a young dancer needs to know. Buy it and keep it near you. The more you read it the better dancer you'll be.

Frost, Honor. **How a Ballet is Made.**
New York, Transatlantic Arts, Inc. 1948
Pictures and paragraphs that show how a ballet is put together bit by bit.

Haskell, Arnold. **Felicity Dances.**
New York, J. P. Lippincott, 1938.
A good ballet story — pert and interesting. Felicity has troubles, but they're all good fun.

Haskell, Helen. **Katinka.**
New York, E. P. Dutton & Co., 1915.
The story of Katinka a young dancer at the Imperial Ballet School in Russia before the Revolution in 1918. It is a true picture of a dancer's life in those days. Well worth reading.

Jackson, Sheila. **Ballet in England.**
New York, Transatlantic Arts, Ltd. 1945.
The dancers fairly dance off the colored pages of this lovely book of ballet scenes. Look at them and dream yourself into them. You'll be a better dancer for so-doing.

Malvern, Gladys. **Dancing Star: the story of Anna Pavlova.**
New York, Julian Messner, Inc. 1950.
A life of Pavlova that reads like a storybook.

Streatfield, Noel. **Ballet Shoes.**
New York, Random House, 1937.
A tale that is based on the true life story of Moira Shearer. It's English, and in England professional experience comes early. It's great fun to read.

Woody, Regina. **Ballet in the Barn.**
New York, Pellegrini & Cudahy, 1952.
Janet of *Student Dancer* is 12 years old and first starting her career as a young dancer in New York when she is whisked off to Martha's Vineyard. A wonderful dance camp on the Island makes life worthwhile.

In your 'teens

Ambrose, Kay. **The Ballet-Lover's Companion.**
New York, Alfred Knopf, 1949.
Small enough to fit into the box with your ballet shoes. You will want to carry it with you everywhere because it's so full of all the things you need to know. It tells you how to dress your hair, how to make a tutu, how to get the most comfort out of your ballet slippers, in fact it almost tells you how to be a great ballerina.

Beaumont, Cyril W. **Three French Dancers of the 19th Century.**
London, C. W. Beaumont, 1935.
Three tales of success — Pauline Duvernay, Emma Livry and Leontine Beaugrand. Lovely ballerinas, all three with the most exciting and dramatic sort of success.

Enters, Angna. **Silly Girl.**
New York, Houghton-Mifflin Co., 1944.
Angna Enters was not a "silly girl", she was a brave and hardworking one. This story of her struggle for success is an interesting one, especially as she is a famous mime, a brilliant artist and a fine writer.

Gabriel, John. **Ballet School.**
London, Faber, 1947.
If you're a perfectionist and like to practice at home, if you want to make your plié perfect, a large mirror and this picture book of ballet technique will surely help you. In fact you may become so good that you will have trouble keeping this book all to yourself.

Legat, Madine Nicolaeva. **Ballet Education.**
London, Geoffrey Bles, 1947.
A book on ballet technique that you may want to look at or own if you are an advanced student or a professinal.

Lifar, Serge. **Carlotta Grisi.**
London, John Lehmann, 1947.
A lovely book about a celebrated dancer who lived a hundred years ago and first danced Giselle. This volume should be on every future Giselle's bookshelf.

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Magriel, Paul. **Nijinsky.**
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Commentary by Arnold Haskell. **Baron at the Ballet.**
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Karsavina, Tamara. **Theatre Street.**
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Morgan, Barbara. **Martha Graham, sixteen dances in photographs.**
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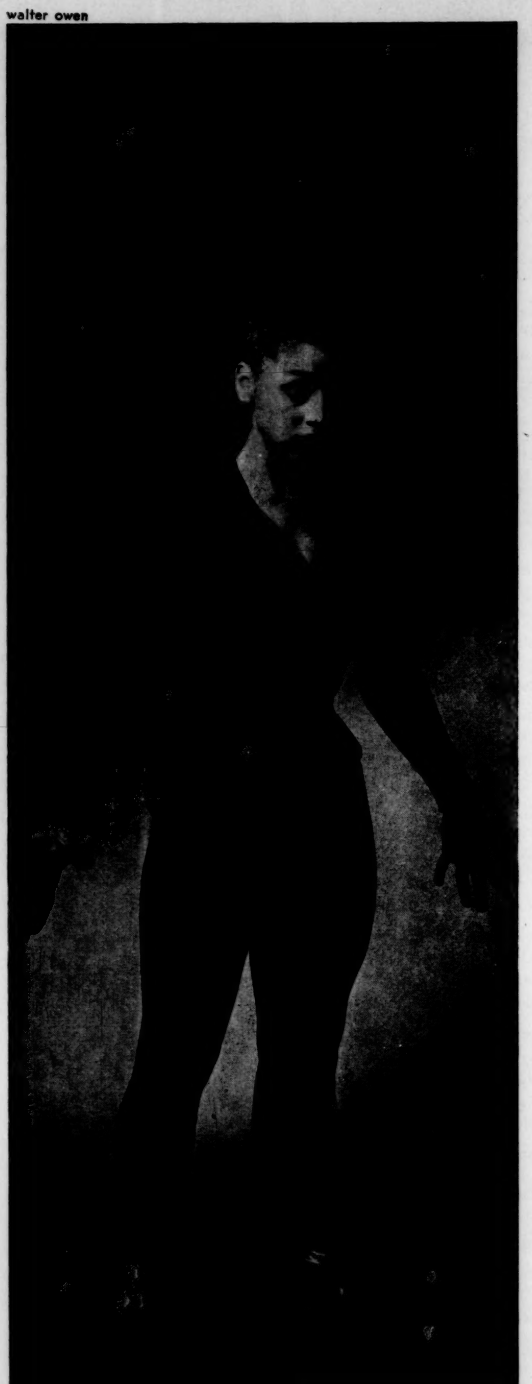

Barbara Bocher in "The Pied Piper".

young dancer's dancer of the month

young Dancers section

Barbara Bocher

by Walter Owen

• The New York City Ballet has a "baby ballerina" to whom the term quite aptly applies. Turned seventeen in August, Barbara Bocher has been dancing with the company since she was fourteen and has danced leading solos since its trip to Chicago in 1951.

Hailing from Oklahoma City, Barbara first took dancing lessons at the age of three because a salesman came around selling ten-lesson coupons on a "See if your Child has Talent" offer and her mother bought one. While she took only tap and acrobatic, at that early age she displayed a marked proficiency for dancing and at the end of one and one half years was dancing regularly with the Pepperettes, a group from her school which danced at many public events. She was seven when she began ballet lessons with a neighborhood girl home on summer vacation from touring with a Fanchon and Marco unit. Then followed two years in Wichita, Kansas where she studied with "Mom" Edler — Mrs. Gertrude Edler-Cavaness who is still teaching there — a graduate of the Imperial Ballet in Berlin, who started Barbara on points.

Back in Oklahoma City she started serious work with Fronie Asher and made frequent appearances in USO shows and at Army camps and hospitals. After two years Miss Asher recommended that she be taken where she could have advanced training so her mother wrote to Mme. Alexandra Danilova for advice. Mme. suggested that she come to the class she was to teach that summer at the School of American Ballet in New York. So Barbara and her mother came to New York in June 1948 to stay for one month. Mme. Danilova gave Barbara much encouragement. Then Muriel Stuart advised enrollment for full time classes. The family agreed, and Barbara settled down to hard work. She is naturally a very serious young lady and her constant application soon resulted in an invitation from George Balanchine to join the New York City Ballet, which she did in the fall of 1949, at the age of 14.

From the first she was given small solo parts and the quality of her work was frequently commended but she was beginning to think that no leading parts suitable to her were going to appear when in the winter season of 1950-51 she was rather suddenly assigned to learn and perform the lead roles in "Jinx" and "Card Game". Her notices though slight were favorable and during the Chicago and next New York seasons she danced these parts again a few times.

With the passing seasons she has had new parts and as an interesting contrast understudies Patricia Wilde, Janet Reed and Beatrice Thompkins. During the European tour this summer she substituted for each of them — a waltz variation in "La Valse", a major variation in "Four

Temperaments", the girl in "A la Francaix" and Hortense, Queen of the Swamp Lillies in "Cakewalk". But her best new part — which she danced from the beginning — and probably her greatest success to date, has been in Robbins' "Pied Piper", where her work is really outstanding.

Barbara is small, dainty and precise. She is very photogenic and just escapes being a truly classic beauty, has sharp clean-cut features, a peaches-'n-cream complexion, blue-green eyes and blonde hair. Claudia Cassidy, the Chicago critic, aptly described her as a "small kitten-soft blonde." But, she has a dry sense of humor and a wry wit which is accentuated by her husky voice.

Barbara works very hard; when not rehearsing she takes two or three classes every day of the week at the American School and then occasionally slips out for an adagio class with an outside teacher. She reads, but only books about ballet. She diets conscientiously when needed to keep her neat figure in trim. She has squeezed her education into spare moments by correspondence through one of the professional tutoring schools. She is a good student and maintained an average of 95 throughout her High School courses and passed the Regents' exams for her diploma this spring with the same grade. Now she will be free to devote all her time to ballet.

Being so young has had its complications, both annoying and amusing. When the New York City Company went to London in 1950 she was required to appear for examination and a set of stringent rules was laid down. A nurse was required to be with her at all times. She wrote "Little white-haired old men all dressed in black, with horn rimmed glasses, sit up in the flies and hide behind trunks. I have been told they are Inspectors. Oh, to be fifteen!" Fifteen has come and gone and when the company appeared in Edinburgh this August she celebrated her seventeenth birthday, looking hopefully toward the next step in her career.

Barbara at the age of six.

young Dancers section

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A Dissenting Opinion

(*continued from page* 19)

whole artistic entity.

The company's repertoire does include thematic ballets, some even with a non-classical dance vocabulary, but the strength of the company lies in its non-thematic ballets which display the traditional movements of the class-room. Its choreographers are not at home in handling thematic material. A comparison of the company's versions of *The Firebird* and *The Prodigal Son* with the powerful, virile, and sensuous versions by Fokine and Lichine is illuminating. Works like *The Cage* and *Illuminations* are mere shilling-shockers, unfortunate hang-overs from the Paris of the 1920's. *Lilac Garden*, which the company performs brilliantly, stands outside these considerations, since it was originally in the repertoire of other companies.

It is perhaps a work of supererogation to stress the importance of the choreographer in the future of ballet. Admittedly the choreographer is the key to ballet. A creative dancer may give added depth and enhanced beauty to the choreographer's ideas, but the message which a ballet delivers to the audience is the message which originated in the mind of the choreographer. No matter how able the dancers may be, they cannot communicate with their audience unless the choreographer gives them something to express. The skills and the limitations of Balanchine are by now obvious. Unrivaled in the construction of academic variations, his handling of thematic material shows an uncertain touch, deficient in warmth, in understanding of the human heart and mind, and in dramatic force. Individual works sometimes transcend these limitations: *Opheus* and *The Four Temperaments* triumph over them. Robbins' first ballet, *Fancy Free*, showed him to be a choreographer of great potentialities; it was a lovely miniature, perfectly integrated, and showed an unusual ability in adapting many of the typical movement-patterns of contemporary life for balletic purposes. Unfortunately, nothing he has done since shows more than traces of the talent which seemed so promising then. Other choreographers have, from time to time, done ballets for the company: Ashton, Bolender, Dollar, and even Tudor; but none of them seems to be the man to lead the company back into the highway of modern ballet.

If these are the weaknesses of City Center Ballet, what are the factors which may explain its extraordinary success? The most important is the very high level of dancing skill in the company. It has an excellent corps de ballet, young, technically expert, and well-disciplined. Its female soloists are sensationally good, so that the secondary dancing roles in its ballets are always well done. In Eglevsky it has one of the really fine classical premier danseurs of our era. It sadly misuses the skills of its

(*continued on page* 36)

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A Dissenting Opinion

(*continued from page* 35)

one ballerina, Nora Kaye,—the term *ballerin* is properly used only to designate a danseu who has achieved the highest standard excellence in all of the factors which make u the dancer's art; at any given moment of tim there are probably not more than ten twelve ballerinas in the world;—but most its ballets do not require the presence of ballerina in their leading roles. It is, mor over, fortunate in having in its ranks Tanaqu Le Clercq, the one young American danseu who has the potentialities necessary for th eventual attainment of ballerina status.

Another factor which has advantaged th company is the worshipful attitude take toward it by the New York dance critic They have magnified its successes beyond a reasonable praise; they have ignored minimized its deficiencies. Admiration for i dancing ability has blinded them to the com pany's more serious deficiencies. And rathe paradoxically their admiration for its lon term aims has caused them to minimize i current weaknesses.

A third factor, probably standing in a clos relationship to the second, is the peculia nature of its home audience. The City Cente Ballet does not tour in the United States; it popular success is measured by the City Cente audience. It is a following that does not ap pear to be primarily interested in ballet; attends the artistic productions given there whether they are of ballet, of drama, or opera. It is not the audience which supporte the Ballet Theater in 1940-1942, the de Bas ballet in 1934-1940, the Ballet Russe de Mont Carlo in 1938-1945, and which welcomes th Covent Garden Ballet to New York. It lack the balletic and cultural background of thos audiences. Its knowledge of ballet is base upon what it has seen at City Center. It easily swayed by mere physical virtuosity an is inclined to accept what it cannot clearl understand as being necessarily profound. lacks confidence in its own critical ability. is definitely not a popular audience, either it is earnest in its search for culture whic it has glimpsed without fully understandin It is humorless, earnest, and rather terrifyin It has never known the riches of post-classic ballet, and so accepts an archaic neo-classicis as if it were the pathway to the future ballet in America.

Ballet as a dramatic art, as a means communication between choreographer an audience, may have a future in America. If i is to live, it requires choreographers who hav something to say, and dancers who know classical ballet so thoroughly that they ca use its discipline without being bound by it restraints. The City Center Ballet must mov to meet these requirements, or run the risk surviving as a mere museum of obsolet formalisms.

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John Martin

(*continued from page* 23)

crept into his writing. Sometimes they were used, as wit should be, to make a point that could really be made in no other way. But sometimes they masked overwhelming irritation and dissatisfaction. As Emily Dickinson said, "Mirth is the mail of anguish." And one feels sometimes in reading Martin's columns and in talking to him that his "dry wine" wit protects a being of deep and not untroubled sensitivity.

Be that as it may, the wit becomes him. For he has a "dry wine" appearance, Like Clifton Webb, whom he resembles, he has a slender agelessness. Although he is quite tall, he walks with a weightless grace that betokens his theatre training. But when he is engaged in conversation, his hands move quickly, almost nervously, and his head with its large crown of straight sandy hair, now turning white, nods animatedly. One feels, however, that this animation actually covers a personality of great shyness and reserve. One feels, too, that if anyone has come to understand the real John Martin, it is his wife. For in her there is an easy warmth and lack of tension. Her bright blue eyes sparkle merrily as she brings forth a bit of homely wit as bright as that of her husband, but lacking its edge. And as one sees his tawny head bend toward her close-clipped white one, one feels that here is one person he can trust in a world where many trust him, but there are few he can trust from his vulnerable position as monarch of the dance critics.

In some cases Martin's wit has summed up a dancer's entire performing personality in a single razor sentence. In other cases the salient asset or defect of a work has been deftly exposed. For example, when Martin saw Anton Dolin for the first time in London in 1932, he wrote, "Instead of putting all of Anton Dolin into the expression of his material, he puts all his material into the expression of Anton Dolin." Anyone who has seen Sybil Shearer's unpredictable doings will appreciate John Martin's characterizing her in 1942 as ". . . a kind of cross between Jean Cocteau and Ella Wheeler Wilcox. . . ."

During his early days in America, Balanchine was far from being on Martin's preferred list. And so "Baiser de la Fée" was described in 1937 as containing ". . . passages which come crashing through the style like a herd of wild anachronisms." And the universality of theme in Martha Graham's "Punch and The Judy" was pin-pointed for all time by Martin's indicating that Miss Graham as The Judy was ". . . indeed all wives who have recalcitrant husbands, which is to say, all wives."

Just as John Martin has expressed himself with more wit and facility over the years, so has his scope as a critic enlarged. During his early years he was deeply embroiled in the modern dance movement partly by taste and partly because it was the only truly indigenous dance manifestation. The best that America could muster up in the way of ballet at the time were rootless transplantings of Russian ballet. In these Mr. Martin could see no value in terms of a permanent American dance art.

This early attitude of Martin's is nowhere better revealed than in a statement made in 1931 to the effect that ". . . in all our history we have not produced one first rate classic dancer. The explanation of this indifference may be our failure to see how an art style which was the particular product of the Seventeenth century French Court, could be expected to express the esthetic convictions of a day and a people so different. Our attitude may be based to some extent upon the belief that such a style is not only in complete accord with our intellectual inspirations but not even with our anatomical structure."

Although Russian ballet masters like Mordkin and Massine used American dancers in their works, the flavor was for the most part so Russian and the use of the dancers so lacking in awareness of their special background, that Mr. Martin treated these efforts purely on their esthetic merits and constantly returned to his beloved modern dance, which upheld the democratic tradition in the face of Russian imperialism and Parisian chic. This does not mean, however, that he was insensitive to the true classic dance. He has always hailed it as excitingly beautiful in such dancers as Alicia Markova, and some of the most perceptive evaluations of her art have come from his pen.

When Lincoln Kirstein imported George Balanchine in 1935 to head the American Ballet, Mr. Martin was not optimistic. He felt that Balanchine, coming as he did from the Diaghilev organization, was again the embodiment of the perverse anti-classic taste of Paris after the first World War. And for a time it seemed as though Martin was right. For Balanchine produced works like "Errante" and "Dreams" whose external and formal approach seemed to have no contact with our own culture.

Even in Balanchine's musical works like "Serenade" and "Concerto Barocco" it was difficult for Martin to see more than a facile transmogrification of late-Petipa pyrotechnics designed to make the dancers into objects of display rather than wholly sentient beings.

It took Martin quite some time to accept Balanchine's approach, even though he had long since welcomed choreographers like Fokine, Tudor, DeMille, and Littlefield. In fact, he was not wholly won over to Balanchine as late as 1948 when the New York City Ballet (the flowering of the earlier American Ballet) was founded with Balanchine as Artistic Director. The fact that he now understands Balanchine's work is both a tribute to Balanchine's constantly growing awareness of the assets and limitations of the American dancer, and it is a tribute to Martin's flexibility as a critic.

During the time when he was so markedly anti-Balanchine, Martin was not without vociferous opposition from Lincoln Kirstein

who was ever Balanchine's ardent and extremely literate champion. In March, 1935, when the American Ballet made its debut, Martin wrote in a Sunday column, "With all due respect to George Balanchine, the great need of the company is American direction." A few months later, when Balanchine had been appointed ballet master at the Met, Martin recommended that Kirstein leave him there and find someone else to head the American Ballet.

In retaliation, Lincoln Kirstein wrote a letter to the Editor of the New York Times in which he said in part, "He has already made himself an authority on the word 'American'. We differ with his chauvinist construction of it . . . we should be grateful . . . that he does not limit his definition of American to Anglo-Saxons alone."

And Kirstein did not stop there. In 1938 he devoted a chapter of his book "Blast at Ballet," to Martin. It was the voice of classicist Kirstein crying out in rage against romanticist Martin. He said, in part, "I submit Mr. Martin is, and has been, consciously naive, temperamentally prejudiced, or badly ignorant about theatrical dancing . . . It would be curious to discover that Martin is innocent of a conscious dislike of theatrical dancing, since he has a temperamental blindness to it and hence has never seen it at all." Martin withstood Kirstein's attacks so staunchly that the two have now become fast friends.

And as a measure of Martin's increased understanding of Balanchine one has only to compare early and later statements on the same works. Of "Serenade" in 1935 he said, "It is a serviceable rather than an inspired piece of work . . . lacks spontaneity to a large extent." And in 1951 he said, "It is a wonderful ballet — for an ensemble that is capable of handling it."

When he first saw "Symphonie Concertante," he said, "The 'Symphonie Concertante' may well be Mr. Balanchine's dullest work." And three years later he commented, "The work is endlessly engrossing."

When the New York City Ballet was founded in 1948, Martin was a true Balanchine convert primarily in terms of "Orpheus" and "Theme and Variations." For most of the other works he reserved the comment, ". . . the repertory contains too many of Balanchine's musical abstractions, which in spite of their merits are not very good theatre and can get monotonous." But since the arrival of works like "Firebird," "Bourrée Fantasque," "Swan Lake," and "Caracole," the conversion has been complete. Balanchine's style has lost its early edge and so has Martin's criticism. All of which proves that in true newspaper critic style, John Martin is an accurate mirror of changing esthetic currents.

Also in true newspaper tradition, Martin has served not only as critic, but as crusader. One of his earliest causes was the repeal of

(*continued on page* 45)

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studio Management: no. 7

by Toni Holmstock

Publicity, public relations and advertising

• Publicity, public relations and advertising are big-sounding words. Here in the United States we have developed such frighteningly high-pressure expressions of them that we are inclined to forget their humble origins in neighborliness, good fellowship and salesmanship. And especially since we have a knack for departmentalizing and specializing, the tendency is to think that only specialists can handle these matters. Fine for great national organizations. But the small business man feels limited or thinks publicity is not within his means. What we are apt to forget is that each one of us is daily involved in publicity, public relations in business or out.

You teach, — therefore you have something to sell, — your services. In all honesty you can communicate the value of your services. It is only sensible to use whatever means you have to help you get the practical remuneration you need to help you prosper financially as well as to extend your teaching services.

Direct Contact

When you meet people, students, your friends, neighbors, the grocer, the baker, the butcher — these are your personal contacts. One way or another they must know that you're in business. Everything which goes into making you a good neighbor becomes an important factor in personal contacts. People like you or they do not. Your personality is a business asset.

Half the students attending dance classes are attracted to schools where the reception is a pleasant, charming one. Where good manners and thoughtfulness for the welfare of the customer is manifested, there you will find lasting loyalties. And this is also true in your relations with people who are not your "customers". Never turn away from a student who does not register because you think the contact is dead. Be just as nice to him as though he had signed up for a thousand dollar course. It pays off in the long run.

Advertising

Space in newspapers or magazines can usually be bought by anyone. But even here, knowing how to deal with people stands you in good stead. Even though you pay the same rates as anyone else, you may get better placement, more cooperation. When presenting copy for an advertisement, be sure it is clear, simple and to the point. Type your copy on white paper, double-spaced, and leave nothing to the printer's imagination. Make sure you have included everything — address, phone, etc. If you are using mats or cuts, see that they are

clearly marked and identified, so that if they should be separated from your copy, there will be no doubt about where they belong. If you are doubtful about your ability to lay out an ad, ask help from the person with whom you are dealing.

An important item of advertising for you is a clear listing in your local telephone book, and in whatever other group of professional school lists you can afford.

Publicity

In a small community it is a good idea to meet the persons in charge of the school and art departments of your local newspapers. Explain what your school is. Bring in a specific project and try to get cooperation.

When you have an event, have pictures taken. Try to make them appealing, attractive, and of interest to the whole community, not just the few people involved in the event. When something of general interest occurs in your school, send the press a release, neatly typed, concise and pointing up the news event. Head it clearly "For Release".

The local community organizations may all be contacted and mutually beneficial arrangements made.

Radio and Television

Time on both radio and television can, of course, be bought if you can finance it. Also, in many instances you can get free publicity if you have something really newsworthy. If you have a well-known dance personality teaching for you or visiting, contact your radio and televsion stations. You may get an interview arranged, or at least a news mention which will include recognition of your school. Many such special events may be used to your advantage without expense.

Mailings

Every inquiry you receive should be followed up by a mailing, whether it be a cordial thank you note, or a brochure describing the school and its course. Where possible use the telephone for follow-up a few days after the contact has been made. Or a week later you may send a reminder and an invitation to come in for further information.

A simple system to keep track of these calls and mailings to prospective pupils is to enter each inquiry (name, address and any other details you wish such as type of class requested, child or adult, etc. in a loose leaf book, kept alphabetically. At the same time enter the name on a calendar on the day the next mailing or contact with this person should be made.

When you have recitals, invite prospective pupils. When holidays come, send a card of greeting to prospective as well as current pupils. A little imagination and ingenuity help to go a long way. Never forget that people like a little attention. It need not be insistent and high pressure. Make it friendly, not coy.

Although there are many different methods of reaching your community mentioned in these columns, the job is not as overwhelming as it may sound. If there is a general plan for the year, and you do a little each day you will find it both easy and profitable.

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(Signed) Jean Gordon

Sworn to and subscribed before me this 14th day of October, 1952.

(Signed) Charles Kaiser
Notary Public, City of New York
Commission expires March 30, 1954

coping with the adolescent in the Social Dance class

by Lenore Marsh

• The social dance class for adolescents has many reasons for being — important among which are fun, gaiety and sociability for the young participants. Cooperation; being one of the crowd; the excitement of dressing up for an occasion, all of these also lend their glamour to the party or dance class atmosphere.

But the situation is not all sweetness and light, for either the pupil or the teacher. Adolescents have many problems because they are in a paradoxical state of emotional development where independence varies with timidity. The teacher, as a result, has many difficulties before she can begin to get her material across.

Our young friends have great need to "belong", especially to the most popular crowd, and they will often follow an aggressive and disruptive leader; they are awkward in making contact with the other sex; sometimes they are shy, and sometimes show-offy,— but they can be handled, if some skill and tact are applied.

The show-off can be given the attention he needs by being assigned to tasks that keep him busy; the shy child may be encouraged by being asked to demonstrate with the teacher, and there are numerous little devices and improvisations possible to gain cooperation and interest from the class in general.

It is the teacher's task to create a pleasant, light-hearted atmosphere of friendliness among a group of divergent personalities from diverse backgrounds. The children look to the teacher to teach them to dance, to provide them with social opportunities and to help them achieve the necessary ballroom etiquette.

It is sometimes a help for a teacher to start a course by having a party as a first class. Newcomers and the shy or defensive children thus have a chance to enjoy themselves and to realize that they are doing something they want to do.

For eleven to thirteen year-olds the Virginia Reel is a good opener. The youngsters are familiar with it and they love to do something they know well. Then a fine game with which to follow is "Simon says". Many children know and enjoy this, but we have another purpose in using this now. As you know, the leader prefaces each action with the title of the game. If she gives orders without saying "Simon says" those who follow her are "caught" and must step out. Before too long a Simon (prepared by the teacher) gives the direction for a basic step in fox-trot. The class follows the action, which is then repeated three or four times. Now the teacher stops the class and announces to them that they have already learned to dance! Add the music and repeat the same step several times. Now each takes a partner and performs in the same way—watch the excitement! Even the shy ones and those who only came because they had to, are thrilled at the idea that it's so easy, and fun, too.

In some classes there may be a trouble-maker, usually a boy. This is the child who is not well-adjusted, and who is probably having trouble both at home and at school. Generally he tries, in a harmless, childish way, to distract the class and indirectly gain the teacher's attention. If there is only one such pupil in the group it is easier, as a rule, not to notice him. Keeping the class absorbed and enthusiastic enables it to disregard him. When he loses out on his bid for attention he resigns himself to conforming to the group. With a pair of conspirators, however, trouble can multiply rapidly so that it is best to tackle the matter at once. In one class, after refreshments were served, a couple of rascals threw their paper cups out of the window. They were sent out under adult supervision, to bring back the cups and place them on the table where they belonged. The frisky ones had wanted to see how far they could go before the teacher took over. They found out it wasn't far.

For each class I ask a father and mother to act as host and hostess. This gives the parents a chance to see what the class is doing, conveys a certain amount of parental interest to the children, and may also have some effect on the behavior of would-be trouble-makers. Also, parents can be very helpful in serving refreshments and helping to run the games.

Among thirteen to fifteen year olds there is a social problem because the awareness of the sexes is disturbing. Interest in dating takes the place of shyness and conversation becomes more important than dancing. Though students may know quite a few steps and should have a fairly-well developed sense of rhythm by this time, they are so busy talking that they are unable to think of anything else. Therefore they go automatically into the basic step, culled from the first class, and don't even bother to keep time, — especially since they can't even hear the music above the conversation.

The girl invariably initiates this kind of behavior and the boy, not to be outdone, responds in kind. The girl needs to feel popular, to show the boy that she is charming, clever and sophisticated. The boy needs to feel equal,

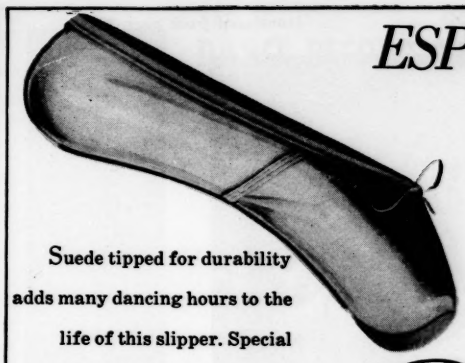
if not superior, so he exerts all his effort to being witty, wise and glamorous in a masculine way. With all this by-play going on, what chance has the dance?

At this point it is a good policy to stop the music (while surprised expressions flit over innocent faces), and mention pleasantly but firmly just what is going on. Telling them that conversation seems more important to them than dancing, the suggestion might be made that they may as well sit down and be comfortable rather than walk around the floor. Good natured, though somewhat sheepish, laughter usually follows this procedure. Now they are listening and in a good mood. This is the time to mimic their actions so they can see how they looked, and follow quickly with a brief demonstration of what they can do if they care enough to concentrate for a while. Call attention to the impossibility of conversing and dancing. Pique their interest by emphasizing the difference in the roles of the girl and the boy. Stress the masculine part as one of leadership and planning, while the feminine one demands preparedness to be receptive, ready to follow every move yet not anticipating it. Now enthusiasm is aroused and it's time to get to work on a good serious session which provides its own enjoyment. Time out should be allowed for socializing in each class, but not while dancing.

Young people sense very quickly the underlying quality of the teacher's attitude. They respond affirmatively to a genuine interest and sincerity of purpose, *if* it provides leeway for their needs and desires. It is a good plan in leading an adolescent class to let the young people know at the outset what you expect of them and what they can expect of you. Then allow them to feel and share the responsibility by encouraging them to set up committees, under adult guidance, for programs, decorations and refreshments.

By aiding the young person in his process of development the teacher also helps him to establish his place in society as an individual and as part of a group. The adolescent social dance can be an actual workshop in which to combine the fine, positive forces of group spirit and joint enterprise.

To each his own,—and so each teacher will establish the tone and standard of her classes according to her ideas, training and ability as well as in accord with the community and the social tenor that is an integral part of it. It is a stimulating opportunity to bring cooperation, confidence and ability into harmony with music and dance.



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Recreational dance

(*continued from page* 29)

arthur w. tong

Evelyn LeMone teaches a community-sponsored class in Pasadena, California.

there was no need. Among these large groups of children there was a noticeable percentage who were being exposed to dance class for the first time, but who liked it so well that they were not satisfied with the recreational approach necessary in a class of seventy-five or a hundred students. These students went on to one of the P.T.A. sponsored dance groups or directly to a private studio for further training. For the recreation program actually provides a testing ground for potential dancers and a chance for them to find out how interesting group activity can be. In other words, these free classes are actually feeding-lines into all of the studios of the community.

I have seen a group of little boys who had football practise just before a community tap class was held at a school. They heard the music, came inside and watched. This went on for several weeks, and finally some of them joined the class. Two of these young boys are now in Hollywood studying with professional teachers and planning professional careers. I doubt if either of them would have gone directly to a dance school, but having had the opportunity to watch and then participate, voluntarily and without any pressure or cost, their talents had an opportunity to be revealed.

Or, there are children in homes of limited incomes where there is no opportunity to study. I know of five little girls from one family who all study regularly at a recreation center. If these classes had not been available none of them would have had any training. The family is unable to afford $1.50 per child in a private studio and would not send one without sending all. Should one of these children show special talent or inclination there will be a chance for her to get more intensive training.

As I see it then, those very teachers who are concerned about the competition given by these classes are the ones who are really benefiting from them. They would not have most of these youngsters anyway, either because the children and parents are not quite interested enough or because families cannot afford to spend the money to find out how much talent a child has. But as a result of community-sponsored programs there is, in general, a broader interest in dance in the community and a more specific awareness of what a dance class is like. More pupils are thereby brought into the studios.

My thoughts are the result of my experience in one area. I have heard of several equally successful programs, including the ambitious one in New Orleans. It would be interesting to know the results of recreational dance in other communities.

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John Martin

(*continued from page 39*)

the state law that prevented dance concerts on Sundays. They were legalized five years after he became a critic.

Another of his favorite causes has been Laban dance notation. He began reporting on Laban and his system way back in 1928 and has persistently devoted space to it ever since. It must indeed have been a source of satisfaction to Mr. Martin when the first dance copyright last year was given to a work submitted in Laban notation.

And, of course, much of the hard work involved in getting the High School of Performing Arts established can be laid to Mr. Martin's efforts over a period of years.

Another of Mr. Martin's contributions to the dance has been the ability to single out young talent and guide it by his critical notice and suggestions. For example, when he first saw Pauline Koner in a solo concert in 1934, he said, ". . . for here, if ever, is an authentic talent which a stern master could transform, one believes, into one of the most interesting dancers in the American field." It took Miss Koner a long time to follow John Martin's advice, but when she did so by working under Doris Humphrey in the Limon Company, a radical and beautiful change occurred in her performing.

In 1935 he cast the die for Agnes DeMille's future when he commented after one of her concert performances, "It would be extremely interesting to see her work in a larger theatrical medium than the concert stage can provide. As a potential creator of that nebulous native ballet for which we are all waiting and watching, she has marked, even unique, qualifications."

Eleven years ago his sure eye told him that Nora Kaye was "a young ballerina to reckon with." And two years later he said of Maria Tallchief, ". . . when she has grown up, so to speak, she can hardly escape being Somebody." And twenty-three years ago he said of Martha Graham, ". . . the evidences of greatness are inescapable."

During the past few years Martin's enthusiasm for the dance has been a bit less constant. There are times, for example, when he uses his Sunday column exclusively for the listing of coming events.

When he wishes, however, he can still make a performance come alive on paper. He does so less often, perhaps, because fewer performances come alive for him. But this is not entirely his fault. For the day of wildly impassioned dance causes has somewhat passed. Nowadays the dance world is concerned mainly with the hailing of bright new talents, rather than new esthetic principles.

But if any new causes do come along, you can be sure that John Martin will be alert to them. For his sensitivity has stood the test of time, and so has his faith in America as a dancing country.

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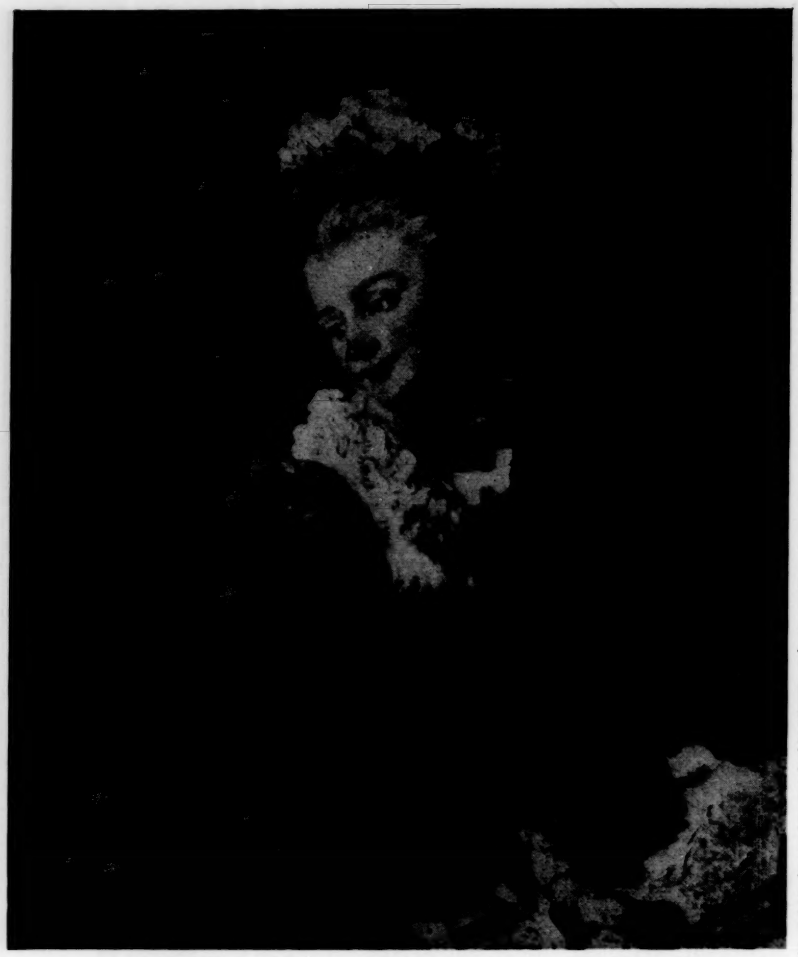
the Painter and the Ballerina



Marie Guimard by Fragonard

• Where Degas, probably the most renowned of painters of the ballet, found his inspiration in the dance itself, Jean Honoré Fragonard, his great eighteenth-century predecessor, was inspired by individual dancers, and most often by a single ballerina, Marie Madeleine Guimard. He painted her in every imaginable guise and situation: in the elaborate ballet costume of her day, in simple morning dress, as a shepherdess, playing a guitar—even in the nude. In 1944, one of his portraits of Guimard was sold in London for nearly $70,000.

Madeleine Guimard was not the first dancer to fascinate Fragonard. Two of his earlier models, Mlle. Duthé and Mlle. Colombe, had been members of the Paris Opera Ballet, but they were noted more for their beauty and gallantry than for any special ability as dancers. He painted exquisite studies of both of these frail ladies, but they reveal his skill in capturing delicate skin textures and melting glances, rather than any depth of insight into character. Actually, Fragonard throughout his career remained a sensualist, and his frankly erotic approach to painting made him the ideal interpreter of the voluptuous life of the French court in the time of Louis XV. But after his encounter with Madeleine Guimard, a woman to put any man on his mettle, a new clarity seemed to enter his work, and a new vitality and flavor tempered its superficial sweetness.

Jean Honoré Fragonard was born in Grasse, the city of perfume, in 1732. When still a boy he went to Paris to study under Chardin and Boucher, and at twenty won the coveted Prix de Rome, which enabled him to travel in Italy. There he steeped himself in the work of the great Renaissance masters. Returning to Paris, he found early success as the painter of seductive ladies and intriguing scenes of amorous dalliance, such as "The Swing", possibly his most famous work, now in the Wallace Collection, in London.

Fragonard was thirty-five, successful, already a member of the French Academy, when in 1767 he met Guimard. The ballerina was at the height of her extraordinary popularity. She had made her debut at the Paris Opera in 1762, when she was nineteen, and a year later had been appointed première danseuse. Noted for the lightness and delicacy of her dancing, she excelled as a comedienne and preferred roles which gave her an opportunity to display her dramatic gifts. The public adored her. So did two of the most influential men in Paris, the Prince de Soubise, and Jean Benjamin de la Borde, first valet de chambre to Louis XV. Guimard, in her turn, loved a dancer, Jean Dauberval (the choreographer of the ballet *La Fille Mal Gardée*, still danced today after nearly two centuries), but she did not let romantic weakness prevent her acceptance of the attentions of wealthy suitors who could be useful in furthering her career. She was ambitious, clever, spoiled, capricious, willful, intelligent, and completely fascinating.

This was the woman who captivated Fragonard. The artist, who had indulged in many a casual flirtation, now entered what he thought was to be just one more of the same. The relationship between the painter and the dancer probably began when, at the request

Connoisseur's

the romance of Fragonard and Marie Guimard

by Lillian Moore

An idealized portrait of the ballerina

new york public library

of the Prince de Soubise, Fragonard painted an idealized head of Guimard for her country house at Pantin. In this glamorized portrait, he softened the piquant features of the ballerina, and molded them into conventional beauty. The picture (reproduced here) is lovely but unexciting. The dancer Guimard was excitement itself. As he became more and more obsessed by her, Fragonard's love deepened into a dominating passion. He painted her again and again. His portraits of her in ballet costume caught something of her grace, her charm, her sparkling precision. Most successful of all were the intimate portraits, like the delightful half-length study (reproduced here) which, although it is not a dance picture, seems to capture Guimard in vivid motion, and to mirror her restless spirit.

The glamorous dancer and the celebrated painter were too similar in temperament to remain in harmony for very long; each was too much of an individualist, too much a star in his own right. Fragonard was jealous of Guimard's menagerie of well-tamed admirers. Nevertheless, when the Prince de Soubise built her another house, a miniature palace called the Temple of Terpsichore, in the heart of Paris, Fragonard agreed to decorate the salon. By this time he was happily married to a nice young woman from his native Provence, but he was still haunted by Guimard. Her face was reflected in every panel of the salon, and as a decorative motif, he chose her tiny white satin dancing slipper.

Before the room was completed, Guimard and Fragonard had a quarrel, a quarrel of devastating finality. It shook Paris society. No one seemed to know the immediate cause; perhaps it was the painter's jealousy, whetted by daily association, or his wish to renew their former intimacy; some hinted that the ballerina had interfered with his work, tried to rush him; it was even suggested that they had quarrelled over money. Whatever the reason may have been, Fragonard walked out, leaving his work unfinished. Paris gossip of the time related that he could not resist an opportunity for revenge; that he bribed a servant, sneaked

(*continued on page* 48)

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Painter and Ballerina

(*continued from page* 47)

back into the house, and changed the expression of his radiant goddess Terpsichore to make her a scowling shrew — still plainly recognizable as the mistress of the house, but in her most unflattering mood. The frowning Guimard has not survived — if she ever existed.

The dancer had her own little revenge, and a gratifying one. Among the assistants who had aided Fragonard in the execution of the panels for her house, there was one young artist who seemed exceptionally gifted. Guimard not only entrusted him with the completion of the decoration of her salon, but later sent him to Rome to study. The young man was Jacques Louis David, who became the distinguished painter of the Napoleonic era.

Fragonard painted other dancers, and in some of his wonderfully free dance sketches the Greek inspiration seems to foreshadow the art of Isadora Duncan and the many artists for whom she provided the creative stimulus. In the panels which he did for Madame Du Barry, shortly after his quarrel with Guimard, and which are now in the Frick Collection, New York, there is a strong suggestion of dance movement (especially in the one called "The Pursuit") although they are not ballet studies. But it is in his paintings of Madeleine Guimard, the enchanting, mercurial, contradictory genius of the dance, that Fragonard seems to epitomize the elegance and sophistication, the wit and grace of eighteenth century Paris.

Dancer in antique costume by Fragonard

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The roll is simply a front tap and a back tap done with speed so that it sounds like a rat-a-tat-tat on a drum. The first tap is soft, the second louder and the actual accent is on the 4th beat. The exercise should sound like this: 1st tap — Second Tap — THIRD TAP — Fourth TAP. It should be done 12 times on the right foot. Then reverse the weight and tap with the left foot. Remember that both feet seem to point in the same direction. The foot that is doing the tapping should be a little to the rear of the foot on which the weight is being sustained.

When tap dancing is done correctly and with speed, the taps are brought in from the side and the toes are never pointed out by the foot that is actually doing the tapping. If you will try one or two of your simpler exercises with the toes pointed out you will see why it is wrong . . . because it is ugly.

• Now we take an exercise in shading which is done entirely by the heels. The tempo is steady, just as if you were counting out loud, quickly, and without the slightest change in rhythm. In fact, start the exercise by counting out loud very fast, like this — 1, 2, 3, 4, 5, 6, 7, 8 and, when you come to 9, instead of saying it, use that number as your first heel beat (right heel). Feet should be placed in a modified 5th position, left foot front.

Now, pay close attention. Not only must the tempo remain absolutely steady, but each heel beat must be a little louder than the one before. The left heel does the second beat, and so on, alternating. You should build your sound for sixteen beats. In other words, from a very soft (though distinct) first heel beat, each one builds a little in volume so that the sixteenth beat is a definite and solid sound. This exercise should be repeated 8 times, before resting. In other words, you do 8 sets of 16 beats.

This exercise is done by dropping the heels only. Do not move any other part of the foot. Hands may be kept at sides in a relaxed position. Do not look at floor — keep head front for now.

Next month we'll talk about good music for different types of dancing.

As always. I remind you—practice!!

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by Susan Wahl

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fruit juice or well-ripened fruit	150
bacon and 2 eggs	265
2 slices of whole grain toast and butter	200
coffee or tea or milk	25
Lunch	
cup of vegetable soup	150
canned lobster salad with celery, green pepper, parsley tomatoes and russian dressing	250
whole grain roll and butter	100
cheese and crackers	200
yogurt	160
Dinner	
large tomato juice	100
broiled hamburgers	150

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jellied vegetable salad	75
bread and butter	100
fresh fruit tart	300
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Breakfast	
large fruit juice	150
½ cup wheat germ milk and honey	165
with ripe banana	100
whole wheat toast and butter	100
coffee	25
Lunch	
shredded pineapple	50
creamed salmon	300
stewed tomatoes	30
buttered broccoli	65
bran muffins and butter	150
jello	100
buttermilk	160
Dinner	
honey dew melon	65
hungarian beef goulash	375
potatoes	75
cole slaw	65
roll and butter	100
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Hungarian Beef Goulash

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Chaplin

(*continued from page 27*

Then, between the acts, the camera goe suddenly aloft for an inspired shot that cap tures beautifully the ordered confusion of change of scenes, observing it from the bes possible angle. The scenery appears to b shifting to the music, a splendid preparatio for the act that follows.

Act II holds the finest dancing of the pictur —and some of the best you are likely to se on the screen anywhere. Melissa Hayden, th Columbine, is flawless in the *pas de deux* tha climaxes the sequence, clean and precise a ever, but far more poetic and warm.
It is a performance that, for once, richl warrants the tributes that are paid to it i the script.

Miss Hayden, of course, is the on-stage sub stitute for Claire Bloom, the exquisite youn English actress whom Chaplin singled out t be his leading lady. In the story, *The Deat of Columbine* is the ballet which makes a sta out of the girl. But Chaplin, both as chore ographer and director, had the discipline, th good taste not to break into Miss Hayden' dance with close-ups of Miss Bloom to sugges that she was actually the Columbine all th time. The dance both here and in an auditio sequence is performed entirely in mid- an long-shots, preserving its line and continuity

But the actual high points of *Limelight* are inevitably, Chaplin's four music hall sketches *The Animal Trainer, The Sardine Song, Spring Is Here* and his final knockabout routine wit Buster Keaton. In them we find not the old Chaplin, the Chaplin of the Keystone comedies or *The Gold Rush*. This seems to be possibly an even older Chaplin, the Chaplin of th Karno Comedy troupe and the London musi halls. Certainly these skits—the film as a whole, in fact—are redolent with memories o the period just before Chaplin found fame i the movies.

In each of them Chaplin sings a little, talk a little and dances constantly. Here is no choreographed dance, however, despite a mo mentary jig or pirouette. He dances with hi body, his face, his eyes. The huge whip tha he cracks over his flea circus becomes par of the dance, the feather duster that he pre sents to his partner as gallantly as if it were a bunch of roses, the violin that he assails wit such ferocity, then with such overwhelmin tenderness. Each is a dance of projection, o communication, of suggesting a world of emo tion that lies beneath the surface and is no to be reached by words alone. And each work a theme that Chaplin has introduced, wit words, elsewhere in the picture—courage t face life, the need for dignity, the sublimina quality of love.

For the amazing thing about these sketche —and if you like, about *Limelight* itself—i that they aren't really funny. You laugh, an swear they are among the best things tha Chaplin has ever done, but no sooner do they leave the screen than you realize their deepe

significance, their position in the fabric of the whole.

Chaplin returns to the dance theme to make his final statement. Calvero, the stricken comedian, lies dying off stage just as his protegée is about to go on. In an action strongly reminiscent of a passage from *The Death of Columbine*, he requests that his cot be carried into the wings for a last look at the dancer. And as the camera moves from the old clown to the young ballerina whom he taught and nurtured and encouraged, we are reminded urgently of an earlier poignant line in the film, "Nothing's gone—it only changes."

Dancers of Bali

(*continued from page* 10)

(Bumblebees) to show off the paticular talents of a tiny girl named Ni Gusti Raka and Bali's leading male dancer, Sampih (who ten years ago was the mischievous little student described in Colin McPhee's "A House in Bali").

Never shall we forget the first entrance of that little girl. Clad in a headdress of tumbling golden flowers and tightly bound in a golden sarong with a purple-and-gold skirt that extended in a two-foot train between her legs, she negotiated the high temple steps while daintily flicking back the train, keeping her toes curled, and her feet neatly turned out. And with it all, she looked always forward in bland innocence, at the same time angling her elbows, turning back her slender fingers, and lightly tilting her head. She resembled a tiny jewel sparkling with movement.

There was in Ni Gusti Raka's dancing, as well as in Sampih's, a rare elegance and authority. When they entered, the stage was theirs, and when they left, it seemed curiously empty. Theirs was the elegance of absolute physical harmony.

The comedian, Serog, who by this time had completely endeared himself to the audience, stole the show in the classic *Baris* and *Topeng Masked Dances*, in which he played one of the comic attendants to heroic Prince Ardjuna (Sampih). His scenery chewing antics were just right to relieve the kinesthetic tension built up by watching the more complex works.

Balinese humor can be open and burlesque as in the *Topeng*, and it can be lightly playful as in the *Kebyar*. This celebrated seated dance was designed by Mario for Sampih when the latter was still a child. Unlike most Balinese dances, the *Kebyar* is pure virtuosity in which the performer remains every inch an individual. He flirts with the orchestra and bounds constantly while scarcely leaving the seated position. His smile is flirtatious rather than enigmatic, his manner beguiling rather than modest.

Few dances possess the purity of style and conception that characterize the *Classical Legong*. It was performed on this occasion by Anak Agung Oka, Anak Agung Anom, and the incomparable Ni Gusti Raka. How to describe the fragility of Ni Gusti Raka as she zig-zagged downstage in skittering semi-seated runs or peaked her elbows or vibrated her

(*continued on page* 54)

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Dancers of Bali

(*continued from page* 53)

shoulders? Even the members of the orchestr smiled softly at this diminutive child whos body is so inextricably linked with ever flicker of rhythm. As with all Balinese dancer her energy comes from the music. When it i calm, she, too, is calm. When it strikes a sud denly percussive blow, she is electrified int action. When it fades, she squats momentarily

When the other little girls arrived to help he act out the legend of the stolen princess and th dire fate that befalls her kidnapper, there wa a section in which Ni Gusti Raka danced op posite them with her back to the audience From side to side her back moved like slender golden flower stem. Perhaps the Bal inese are right in restricting the *Legong* t the very young. For only they can move wit such untroubled purity.

One of the most endearing aspects of th Balinese dancers was the fact that they treate the stage as a village performing area. And s their entrances and exits were made withou flourish. They merely strolled on and off an came to life only when their particular musi was reached. The fact that they are so relaxe in their everyday movements may explain wh their dancing is so high in tension. This seem to be directly at variance with our own cultur in which our everyday movements are quit tense, and our classic dance strives for th illusion of perfect relaxation.

For example, during the *Legong*, Ni Gust Raka left the stage to don her golden raven' wings which transformed her into a bird o ill omen. She trotted off like a little rag dol and a few minutes later returned with electri cal ferocity. Her arms fluttered; her body dipped and rose in deep jumps; she perched on the steps and swooped her arms in tremu lous flight. It was a dazzling display of virtu osity by a child who does not know the mean ing of the word—who dances because the music tells her to and stops when the music stills its voice—who learned to flex her hands at an age when our children pat mud pies And she is not the exception (although she i unusually gifted). She is merely part of a civilization that counts dancing and music as much a part of life as breathing and eating and lovemaking—that cherishes its arts and yet remains as playful as the huge Barong beast that lumbered on in the last scene to spread his benign message of goodwill.

The Balinese dancers and musicians have given us a vision of art at its most candid and vital. All we can give them in return is our applause and eternal gratitude. Thanks are also due Mr. and Mrs. John Coast, who super vised production and costuming and without whose constant vigilance the tour would be impossible. An additional nod of gratitude to the Indonesian Government for financing and sponsoring the trip and to the Coppicus, Shang and Brown division of Columbia Artists Management who took a big chance when they imported an artistic venture of this magnitude.

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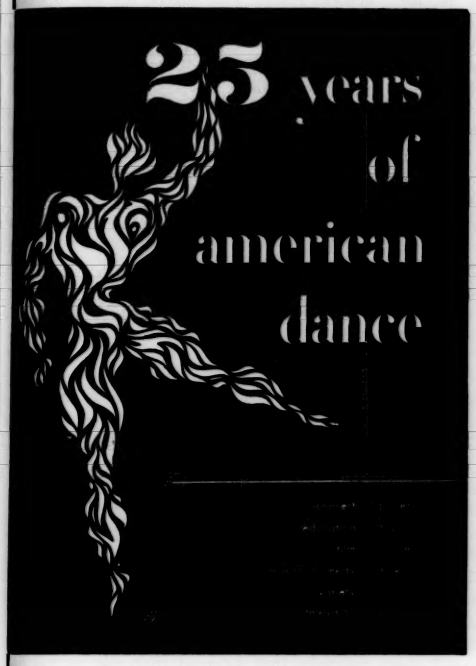

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Choreographer at the Opera

(*continued from page* 25)

jected plans for a scene; singers worked eagerly and untiringly in movement rehearsals, never uttering a note. The comments that follow are little more than my immediate reactions to this unfamiliar and enviable position: a choreographer granted unusual cooperation and creative license in a medium from which such work has plans for a scene; singers worked eagerly and untiringly in movement rehearsals, never uttering a note. The comments that follow are little more than my immediate reactions to this unfamiliar and enviable position: a choreographer granted unusual cooperation and creative license in a medium from which such work has been relatively excluded in the past. It would be presumptuous and dishonest of me to pretend that one season of opera has qualified me to devise a tidy manual of axioms for opera choreography. What I can offer is the case histories of my experience with four highly contrasted works.

"Aida" is a standard operatic work with a nearly shop-worn ballet score. Its three dances are usually choreographed as group movement, either atmospheric or purely as spectacle. The music has been so barbarically lifted out for endless scarf dance recitals and graduation processionals that one has difficulty hearing it as a relative part of the complete score. Inviting criticism, which I subsequently received, I banished completely the traditional chorus of priestesses shuffling meaninglessly through endless measures. Instead the Temple Dance became a ritualistic solo, a dedication of the sword of Rhadames going into battle, and the dance to Amneris was conceived as a contest to win the favor of the Princess. In the one I worked to forward the line of the dramatic action, and in both sought to keep the dances closely related to the central figures of the opera. My most ambitious intrusion against tradition was the duel of symbolic combat during the Triumphal March. Here two figures, the man a captured Ethiopian, the woman a symbol of Egypt, fought graphically and allegorically until Egypt stood trumphant. Again, I had worked to draw some logical artistic parallel between the dance and the immediate dramatic situation.

I anticipated criticism, and it came. The work was labeled "overly boisterous and energetic," surprisingly enough as "too warlike," and much point was made of my having cast out the ambling chorus in favor of strong soloists, who presented action "whose dramatic implications were difficult to follow against the twittery music". I can eagerly reply to the charge concerning the chorus: If dance is to be introduced into an opera, surely it is preferable to do so with the help of a few fine dancers rather than to solve the problem with the indecisive movements of a chorus which finds its task no more comfortable than it appears to be from the audience. The other criticisms were mostly encouraging to me simply because some controversy had been aroused concerning the dance portions of "Aida" which had for so long been paced through without a question of any kind being raised.

In two other operas, "Amahl and the Night Visitors" and "The Consul," I had the good fortune to be able to work directly with the composer in the initial non-opera house performances. No tradition existed for either work, and the dance demands of each were different and specific. In "Amahl" Menotti has written a tarantella, meant to be a separate dance, not hinged to any focal figure in the opera. Instead of a group arbitrarily dancing it, however, three individuals are suddenly projected into a dramatic situation before The Three Kings. In their timidity the shepherds attempt to present a court dance befitting the majesty they face, but the real pulse of the music drives away their inhibitions, and they suddenly give way to a wild burst of improvisation on the rhythm of the tarantella, to the delight of themselves and the Kings. Because the dancers could be allowed to exist dramatically as characters both before and after the dance, performing movement which stemmed from their "natural" behavior, the line of integration held what might have been an interpolated diversion as a part of the central story. Or, I should say, so it seemed to me when I chose that solution for the problem.

In the "Consul," the problem was entirely different. Here, movement had to be created for the principal characters as they appeared in two abstract dreams. The singers who performed the roles could not be suddenly supplanted by dancers to portray the action of the dreams. The choreography had to use movement the singers could perform, which was at the same time rooted in both symbols of the dream and the reality of the characters taking part in it. In short, the dancing must not seem to be danced; instead it must be an intelligible extension of the realistic stage action.

In the criticisms of both these works I was fortunate. There were fewer charges that the movement was "distracting," perhaps because these operas had never before been presented and no one was troubled by memories of how it had looked at La Scala in 18—.

Certainly the most open opportunity offered to me as a choreographer was in the recent production of Bela Bartok's "Bluebeard's Castle." Written in the form of a long ballade for two voices, its original conception includes no provision for dance. Unable to visualize the work as theatre on first hearing, I looked for the way in which dance could literally create a strong dramatic line within an essentially static musical frame. That search led me to create the "Inner Self" as an extension of Judith (the central female figure), to be portrayed by a dancer who would parallel and further interpret the actions of the singer portraying Judith. Bartok's music has a tonal and percussive pattern that invites and challenges movement, and there are open places within the score which reasonably allow the introduction of a third character. Similarly, the libretto, though static and widely spaced, is powerful enough to sustain through the passages where movement extended the words.

My greatest dread, when faced with the problem of two singers opening and closing seven doors for forty-five minutes, was that the first door might well provoke the silent comment: one down and six to go. The "inner" Judith was the luxury I permitted myself to battle that particular obstacle. Also, it seemed logical to me to use dance to portray the secrets lying behind the seven fatal doors; quietly, as in the formalized walk of a single figure about two Judiths, or a completer extension in dance form, as in the duet for the "Room of Tears." In short, the whole concept of the work demanded that the movement be a clear enlargement of what the musical and written lines could suggest. Any moment of dance, used however decoratively or arrestingly, that diverged from the central line of the opera would inevitably break a tenuously supported thread.

Reviews of this work did not trouble with hair-splitting. They were decisively black and white: for or against. I could hardly have expected less or demanded more. To provoke controversy is so often the first definite step in learning. And I know only too well after a short experience in opera that there is much to be learned.

Everyone accepts, or I hope they do, that the success of a choreographer's work depends heavily upon the way in which it is performed. Certainly this is especially true of the explorations I have begun in the field of opera. No discussion of that choreography can exclude a tribute to the fine solo work of Mary Hinkson and Glen Tetley, the dancing of Mary Anthony and Anneliese Widman, and the exciting cooperation and contribution of such singers as Ann Ayers, James Pease, Patricia Neway and Gloria Lane. They have unselfishly both taught and learned. And it is in a large measure through their confidence and with their help that I am able to believe in the significant role that dance can play in contemporary opera.

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the reaction carefully since they plan to make the movie version early next year.

Robert Alton is scheduled to choreograph five Rodgers and Hart musicals to be presented in repertory under the sponsorship of the National Repertory Co. in a tour covering the U. S., England, Europe and Australia with a company of ninety.

Moira Shearer was signed by M.G.M. to dance the lead in the Gene Kelly picture, "Brigadoon" to be filmed on location in Scotland early in 1953.

David O. Selznick will produce a musical version of "Gone With The Wind" in association with M.G.M. Plans for a nationwide search to find the right Scarlet **O'Hara** (new title) will parallel the much publicized search which involved the discovery of Vivian **Leigh.**

Antonio Triana and his company of Spanish dancers opened the fall music series sponsored by the Community Civic Music Assoc. in Philharmonic Auditorium with their program of classic and semi-classic dances of Spain.

Ted Hook

●

London Datelines . . .

Ballet Workshop, at the Mercury Theatre, started off on its third year on October 5th with a capacity audience and the directors, **Angela** and **David Ellis,** may feel proud that it is now an accepted part of London's ballet life. **Michael Charnley, Alec Martin** and **Walter Gore** contributed ballets to the opening programme, a most encouraging start to the new season. **Frederick Ashton** has generously announced that he will present a prize for the best new ballet produced at the Workshop this year.

Imitation may be the sincerest form of flattery, but the Ballet Workshop directors are a little concerned to find two other Sunday workshops springing up this winter. Providing some kind of co-operation can be arrived at, however, it should be possible to extend the scope for young experimenters considerably.

Young dancers of the two Sadler's Wells ballet companies who are interested in choreography have formed a new organization to be known as **"Sunday Choreographers."** This venture has the full support of **Dame Ninette de Valois** but the dancers themselves will run the society by appointed committees who will produce and stage the ballets. Scenery and costumes from ballets no longer in the repertoires of the two companies will be loaned for performances. The first performance will probably be staged in December. Members of the public may join a club which will enable them to buy tickets. It is firmly stressed that the society is by no means restricted to the personnel of the Sadler's Wells companies.

Alfred Rodrigues ballet, "Ile des Sirenes,"

(*continued on page* 60)

Report and reaction to the September Berlin Festival . . .

German premieres at the State Opera were "Prince Turandot," ballet in two acts by Gottfried von Einen, choreography by Gustav Blank and "Pulcinella," music by Stravinsky and choreography by Jens Keith. They were examples of average ballets. Even the famous Stravinsky "Apollon Musagete" was not really exciting in spite of choreography by Tatiana Gsovsky.

Her ballet-pantomime, "The Idiot," with music by Hans-Werner-Henze, was the Festival's first exciting presentation. The clear and daring choreography and fine dancing by Natascha Trefimova from Munich, Wiet Palar from Amsterdam, Harald Horn from Munich and Klaus Kinsky, were rewarded by an immediate invitation to present the ballet at the Biennale Festival in Venice.

Berlin, cut off from the world by Hitler, and now by the Russian encirclement, is anxious for fine entertainment and was tremendously responsive to all events. Ram Gopal and his company of dancers, singers, and musicians received a rousing reception for their curious and learned presentations from India, China, Burma and Tibet. Both this company and two newcomers in the Spanish field, Susan Audeoud and Jose Udaeta were held over for additional, non-scheduled performances.

The New York City Ballet, under Balanchine's direction and leadership, after harvesting a European triumph, gave five sold-out performances at the Opera and the Schiller Theater . . . Harald Kreutzberg aroused an enthusiastic capacity audience during his one evening of performance . . . Janine Charrat's "Abraxas," a ballet of the Faust legend which is tremendously popular in Berlin was given its 75th performance (in the three years since it was created) at the State Opera.

The end of the Festival was graced by the performances of the Sadler's Wells Ballet under the direction of Dame Ninette de Valois and Frederick Ashton. The incomparable Margot Fonteyn and the entire company had cheering audiences. And, not to be neglected, was the terrific dancing by Cab Calloway (who played Sportin' Life) in the Blevins Davis-Robert Breen production of "Porgy and Bess," which took Berlin by storm. *Saul Colin*

. . . To see one performance of New York's Ballet without any preparation other than my Middle European experiences (in my generation no longer influenced by Diaghilev) is so astonishing that I was hardly able to discern the details because of the impact of an overwhelming impression. Only by going again and again (and this was not possible, for each program was done only once) could one begin to understand the bottomless well of talent from which Balanchine handles the classical tradition. That he succeeds so completely in assimilating it with the spirit and aesthetic idiom of our era—this makes him, in my eyes, the great choreographer of our time. And the profusion of his choreographic ideas—where else on earth is there so much wealth? To see his "Four Temperaments" (to which I would grant the highest prizes) "Concerto Barocco," "Symphony in C," or "La Valse" and to remember the beautiful harmony of motion, always emanating from and finally fading again into the music—the unearthly lightness connected with the most technical complications, and above all the unconventionalism, the ever-subdued and traditionally controlled fantasy—all of this I will count as one of the few really great ballet experiences of my life.

Of course, there were some other performances I didn't like so well—the acrobatic "Prodigal Son," the shortened and too folk-loric "Firebird" and the "Swan Lake" that I felt Balanchine was too respectful in reviving at all. But then there was Robbins' challenging "The Cage," which one will hardly forget whether one likes its theme or not . . . the excellent soloists and the brilliant corps de ballet (no European corps de ballet has such a masterful and spontaneous precision, and none so many well-proportioned dancers) and the superb soloists, every one of which should be mentioned.

This last point marks at its best the difference between N. Y. C. Ballet and Sadler's Wells. The Balanchine ballet is a homogeneous ensemble, the realization of the basic choreographic idea being its supreme ambition (this means for the soloist the subordination to a greater whole and leads sometimes to the extinction of a single dancer's personality). Nothing could be more contrary than the worship of the individual star dancer—but this is what is cultivated in the London ballet.

. . . It is, of course, a question of personal taste whether to prefer the American teamwork or the British soloist system, but in spite of all my enthusiasm for the charming Margot Fonteyn I would not hesitate to give the preference to Balanchine and his company, a group which manifests in such an unsurpassed manner the legitimate connection between tradition and the new spirit of our era. But let us be quite clear: I dare say the more conventional majority of the Berlin Festival audience might very well disagree vehemently with my opinions. Sadler's Wells seemed to have the greater part of their sympathy, and, by some at least, the Americans were accused of the coolness of their pure formalism. After all it's rather difficult and not even wished for, to satisfy everyone's taste! *Horst Koegler*

first produced for the Fonteyn-Helpmann Concert Tour on June 2, 1950, was revived for the Theatre Ballet at Sadler's Wells on September 19th. Admirably performed by **Elaine Fifield** and **David Blair,** it tells a Cage-like story of a shipwrecked sailor lured to his death by malevolent sirens. The little ballet has atmosphere and is beautifully concise. It is not a major work but within its limits it is a good one.

After their successful week in Berlin and a provincial tour that took them to Croydon, Cardiff and Southampton, the **Sadler's Wells Ballet** return to Covent Garden on Saturday afternoon, November 15th, for the winter 1952-53 season. They will share the opera house with the opera company during the early part of the season and a new departure will be reduced prices for matinee performances of ballet (formerly the same as for evenings) and a 7:30 curtain in the evening instead of the present 7 p.m. There will be revivals of Ashton's "Apparitions" and De Valois' "Job" on November 17th and on November 26th **Nadia Nerina** will be seen for the first time in "Sylvia," partnered by **Alexis Rassine.**

Ashton's "Don Juan" (1948) was revived at Covent Garden on September 18th and was well performed, particularly by the female dancers, namely **Violetta Elvin** as La Morte Amoreuse and **Svetlana Beriosova** as a Young Wife. The ballet has a fundamental weakness, however, in that the character of Don Juan is so weakly presented, and **John Hart** was able to make no more of it than Helpmann did originally.

On the last night of the Wells autumn season **Beriosova** danced Swanhilda in "Coppelia" for the first time at Covent Garden and had an unusual personal triumph.

Booking is already taking place for **Festival Ballet's** return visit to London's Festival Hall for a short Christmas season. During the eight-week season ended September 20th the company played to over 120,000 people. They were on tour in Italy during October.

Much of Horizon Pictures new movie based on the life of Melba has been taken inside Covent Garden. **Violetta Elvin** is to appear in the film as Taglioni and the choreography will be by **Pauline Grant.**

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About Schools . . .

The Academy of Ballet Perfection, **Eileen O'Connor,** director, announces a student demonstration of class technique on Sunday, Dec. 7th at 7 p.m. Admission is $1.00 . . . **Pearl Primus,** who is not performing this year, is offering extensive courses based on African, West Indian and modern American cultures . . . **Erick Hawkins** adds weekday courses to his Saturday courses for young people . . . **Merle Marsicano** has opened a new studio at 119 East 18 St. Informal Sunday evening programs are planned to present the work of dancers, composers, poets.

The **Dance Notation Bureau,** which has classes going at the Theatre Wing and at its own studios throughout the winter, has also presented an intensive two week course in Effort Management by **Warren Lamb,** the English author of the article on movement analysis which appeared in the October issue.

Dr. Ralph Gundlach, psychologist, is conducting a fall "Seminar on the Teaching of Dance" at the 92nd St. "Y", a valuable opportunity for dancers concerned with problems of teaching pre-school through teenage children.

Sophia Delza offers an even more unusual course,—it is called "The Chinese Art of Gymnastic Movement, and it is designed for the development of "controlltd energy without tenseness, balanced strength without hardness, stable vitality without nervousness."

In Lima, Peru, a presidential decree was signed in August which gives government recognition to the Escuela de Ballet Peruano, directed by **Kaye MacKimon,** so that now becomes the o....cial school of ballet in Peru.

At the **Schwarz School** in Dayton, Ohio, which celebrates 25 years of growth and existence this year, all beginners are required to study one year of modern dance, and academic ballet training is not started until a child is eight years old . . . Another quarter-centry celebrant is **Miriam Chapin Phillips,** who started the Joy Studio in Minneapolis in 1927.

Winners of the Addison Award, the highest honor of Chicago's **Edna McRae** School scholarship competition were **Patricia Klekovic** for ballet and **Susan Hartman** for tap dancing. Scholarships were also won by **Marcia Olsson** (ballet) and **Gail and Diane Larry** (tap), **Roy Harsh** and **Esta Jo Bramson.**

Also in Chicago, the new beginners class for professionals at the **Allegro School** includes such fine talent as Julie Harris of "I Am A Camera" and Jerry Jerrett and Bob Lansing of "Stalag 17" . . . **Paul Szillard,** on lecture tour with Mme. Romola Nijinsky conducted a master class at the school of **Anneliese von Oettigen** in Cincinnati, Ohio . . . **Alice Marting,** modern dancer, joins the staff of the **Ballet Russe Academy** of Cleveland . . . **Barbara Mettler,** dancer and teacher of creative dance, who makes her headquarters at Rock Ridge Farm, Meredith, N.H., starts her 4th year at the Boston YWCA . . .

Gladys Hight and faculty recently gave a 4-hour course in Cecchetti technique and modern dance to 60 Chicago Park Board teachers . . . **Lilla Frances Viles,** starts her 32nd year of teaching in Boston with an enrollment tea to which all pupils are invited . . . Concert dancer **Pola Nirenska** and **Evelyn de la Tour** have opened school in Washington, D.C. . . . **Senia Somonoff,** who has done little teaching for many years, appeared again as ballet instructor at the DMA meeting in Washington on Sept. 25th and will teach again in Hartford on Nov. 16th . . .

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Chicago News . . .

The first dance event of the season was a program on September 14 in the Eighth Street Theatre by **Vernon Duncan** and his dance group. A large audience applauded the efforts, which were not without charm, accepted on a purely amateur basis. The group members were technically inept and Mr. Duncan, though picturesque, does not achieve the subtleties of the Afro-Cuban dance he features. He is exuberant rather than possessed.

Beldon Wood Starr and his group gave a program on September 21, dedicated to the memory of **Inu Piedro.** Mr. Piedro came to America as director of the Devi Dja Bali Java Dancers. He was stranded here by the war and settled in Chicago, where he managed a suite of dance studios where local dancers rehearsed, and soon learned to come to him for advice, ideas and encouragement.

Starr's program consisted of "Ode," "Winter Sun," "Barbara Allen and the Witch Boy." The conception and ideas were excellent, but beyond the production level and dance ability of the group. Beldon Starr danced well as did **Marilyn Fleming, Beverly Zamutt** and **Madeline Zell,** but most of the troupe are not yet able to negotiate the physical problems of dance as communicative art.

The **Stone-Camryn** Ballet left early in October for a tour of the middlewest with a new repertoire of classical and character ballets and divertissements. The group is headed by Walter Camryn, and includes **Joan Eheman, Barbara DeFeo, Donna Rubnick** and **Patrick Heim.**

Chicago has its first regular ballet music program on radio. It comes via station WFMT, the exceptionally fine music FM station, and is sponsored by **Edna Lucille Baum's** Ballet Book Shop.

The **Rozak-Roberts** Ballet will be presented in a series of opera and ballet programs by the Fine Arts Foundation in Curtis Hall. The first performance is set for the evening of October 24 and will include "Krazy Kat" to the score of John Alden Carpenter. This composer's ballet music will be featured in future programs with "Skyscrapers" on November 21 and "Perambulator Suite" on December 5.

A small concert group from Chicago called the **"John Petri Concert Ballet"** performed in Rockford on September 27 with the Rockford Civic Symphony. Arthur Zack conducted.

Ann Barzel

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